

THE ETUDE

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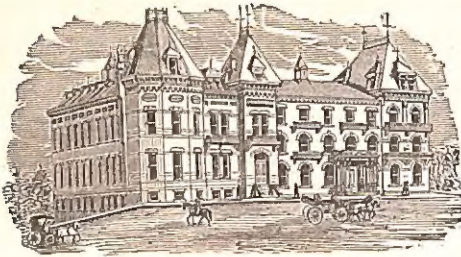
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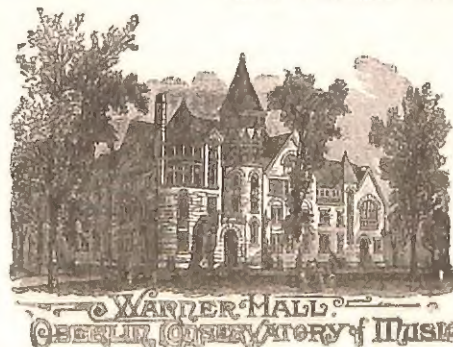
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VOL. XVIII.

PHILADELPHIA, PA., JANUARY, 1900.

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But in saving to become an owner of money one knows that with every penny set aside the goal is one penny nearer; the sum total is one penny nearer completion. It is otherwise with saving to become the owner of Things worth Knowing.

I think it was Herbert Spencer who hit upon the following illustration: Let us suppose that to-day what one knows is represented by a marble; on every point of its surface the Unknown impinges, surrounding the Known as the atmosphere surrounds the earth. In a year hence let us suppose that the Known has increased, and is relatively as large as a peach. *The surface touched by the Unknown is greater.* When, in the imagination, we proceed from a peach to a toy balloon, from a toy balloon to a real balloon, and by degrees to a small planet, it is easy to understand that one's temperament and digestion must be of a good order to stand the surprise.

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Such people want an instrument with the most massive case, the finest strings, the most elegant carvings,

the finest ivory, the most celebrated maker's name on the front panel, and the latest improvements known to the piano-making art. The instrument must show the highest workmanship and the most beautiful finish.

Now, is not this a strange anomaly? These people want their pianos made by the finest and most skilful men in the trade, but when it comes to having work done on the brains of their children, a matter infinitely more important, they seem to think that anybody will do for that, and employ the first bungling amateur or cheap teacher that comes along. The average piano is an out-of-date mass of rusty strings, moth-eaten felt, and warped woodwork in twenty years; but the impress which a true teacher leaves on the plastic brain of a child is imperishable—it lasts forever.

Not that we do not believe in buying first-rate instruments! Far from it; no piano can be too good for the growing student if it can be afforded in addition to a first-class musical education. The point we wish to make is that education comes first. If you can not afford both, pay the skilful shaper of brains instead of the clever carver of piano panels; hire the man who has genius in attuning the musical hearing of pupils, instead of the first-class varnisher and finisher; spend the greater portion of your money in teaching a child how to use a tool, and not on the tool itself.

The homes of our country are full of these beautiful, expensive pianos, with no one to play them. Ask the people who buy them which they would prefer to hear, a first-class player and a medium-priced piano, or a first-class piano and a bungling player, and they will choose the first without the least hesitation. When it comes to the point of buying a piano and educating a child, however, they fail utterly to see the point, and, after spending almost all their money on a piano, hand their child over without hesitation to the first neighborhood teacher who can play a jingling "coon song" or "rag-time" two-step, simply because the lessons are cheap, and they can not afford to pay much, as they are paying for a magnificent carved piano on the instalment plan.

ONE of the most hopeful features of our American teaching is the well-nigh universal abandonment of the pedantic methods in vogue a third of a century back. The American is practical if he is anything, and the day when the long-haired foreigner with limited vocabulary was the oracle of the city in matters musical is happily past. We have now learned that there is dire fallacy in the idea that the pupil must go through piano music in the rotation of its evolution. Haydn, Mozart, Kuhlau, Dussek, Clementi, are valuable; more, they must be included in a well-balanced piano culture. But we now see that very often the antique and simple composition is a task for the advanced musician; even, it may be, for the great virtuoso, and not for the tyro; while in many cases the very best thing for feeding the young and immature learner is the latest production of the teeming press of to-day. There is a great disposition on the part of composers to resuscitate the types of the olden days, especially the gavotte and the minuet, and such imitations preserve sufficiently the form and spirit of the old days, yet bathe the whole picture in a lambent rosy light of our own modern feeling. The wise teacher of to-day goes step by step up the ladder of technical acquirement, culling widely at each degree from the musical output of the last two centuries, and alternate lessons may deal with Bach, with Tchaikowsky, with Scarlatti, and with MacDowell. This is well, and the

advance should have no close relation to chronology, but should be governed strictly by questions of technical facility and spiritual affinity. In other words, we no longer take a dreary, plodding journey through a thousand pages of Czerny and over the pretty but monotonous fields of Haydn before venturing to speak out our own hearts upon the piano; neither do we wander in the Pacific Ocean of the key of C major for three years before venturing to land in the sunny clime of B- or F-sharp major.

THE physicians who study the nature and treatment of the human body say, at least the majority of them, that the best diet is that which consists of a mixture of animal and vegetable foods.

This is a metaphor of the musical nature. We can not become good and proficient musicians by a bigoted and one-sided adherence to any class of compositions, not even the best and highest. The true lover of English poetry does not tether himself to the pages of Shakespeare alone, inimitable as those inspired pages are. He reads also Lowell, Byron, Keats, Longfellow, Milton, Shelley, Browning, Tennyson, and a hundred others, not forgetting nor omitting many a minor bard who had a true voice and a warm heart.

Exactly analogous to this should be the mode of developing our musical taste and learning. It is an excellent plan to follow the usage of certain piano teachers of eminence and long experience, who make it a rule to keep students at work all the while upon contrasted pieces. Thus, if the eighth Invention of J. S. Bach is in hand,—the pretty one in F major,—along with it will be taken some easy piece by Heller, such as the "Song Without Words" in D major, op. 46, No. 8; with a rondo by Haydn will go the "Love-song," by Henselt; with "The Harmonious Blacksmith," by Handel, "Kammenoi Ostrow," No. 22, by Rubinstein; with Mendelssohn's "Hunting-song" or "Barcarole in A minor," Schumann's "Nocturne," op. 23, No. 4; with Chopin's "Polonaise" in A major, the "Adagio" of Beethoven's "Moonlight" Sonata; with Weber's rondo, "Perpetual Motion," the "Funeral March," by Schytte, and so on and so on, in a thousand interesting contrasts, which may be carried up from grade I to the very highest—to ten, or even beyond, if there were any such altitude.

We have, at various times, called to the attention of our readers, that one way to strengthen and increase the interest of the public in musical affairs is to keep music before them.

One means that was specially recommended was to get the editor of the strongest local newspaper to open the columns of his journal to matters connected not only with the musical events of the city, but with music in general and as an art.

This has been done in several cases, as we have learned from correspondents. Enterprising teachers have taken up the work in several localities, and are doing yeoman work for the art and the profession by collecting items of interest about persons and things musical, helpful hints, readable articles, everything that will tend to draw public support to music, because the public becomes convinced that music is eminently worthy of hearty and continual support.

At the beginning of the "New Year" is a good time to make an effort in this direction, and we trust that the

coming months will bring us word from many different places that this means for the good of our profession is being vigorously and successfully exploited.

✱

It is said that when children are being trained to walk the tight-rope, the latter is raised but a very little from the ground or floor. The little athletes know that a fall can not hurt, and thus gain the confidence necessary in the perilous feats they accomplish later with such seeming ease. Falls are bound to occur, but the fear of dread consequence is taken away at first, and the muscles develop the necessary strength and the nerves the requisite steadiness by means of each separate trial and failure.

So with all of us who are trying to build up the character that alone makes for success. We work because no man nor woman who has even a moderate degree of health and strength, body and mind, and, most of all, a stout heart, can stand idle.

Since we must work, let us work without fear of consequences. Let us consider what we do as an experiment that can not kill, but through which we shall gain the experience to make us stronger and wiser. Let us do our work, not without reflection, but, having done what we could in the preliminary, let us go ahead steadily, believing that even out of failure can come a future good.

Stop and think back over your past years. Can you not recall many a time when the end of your labor in some particular direction brought about a result very different, perhaps diametrically opposite, to that you expected? No one can foresee what he is building. Success or failure is often but relative and for the moment, and we have a lifetime of work and endeavor before we can lay down our burden and be at rest.

In this month, the first in the year, right on the threshold of a new century, we should make and keep the resolution that the rest of our lives is to be a round of steady, courageous, thoughtful endeavor, patient for results, yet fearing not. Mistakes may be made, but only a few mistakes, if any, can permanently destroy character and life. Work, and learn to love work, because work is life.

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We call the attention of our readers to the announcement of the Prize Essay Contest, which will be found in another column of this issue. These annual contests have excited considerable interest and have brought to the notice of our readers new writers of promise and power. The prizes are liberal, and we trust all of our readers who have cultivated the habit of putting down on paper the thoughts and lessons they have learned and have proved to be of value will take part in this competition. Even though an essay may not win a prize, it may be found useful to THE ETUDE and be available for publication in some later issue.

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WITH this number THE ETUDE starts on a new volume; with this month we feel ourselves in the dawn of a new century; with this, the beginning of the year, we can not but feel ourselves in the midst of an unparalleled prosperity in our commercial life, and sharing in a broadening of national and political spirit. The lean years are behind us,—let us hope, for long,—and the fat years are now with us, to remain, let us hope, for a long, long time. As a nation, as individuals, we have much reason to rejoice.

It is most pleasant to record that the members of the music profession, day by day, more and more, are coming to view themselves as part of our prosperity, as factors in business progress, since their work is, just as any other, a part of the increasing tide of human activity.

While the music teacher may not be a productive factor directly in material affairs, he is very much so indirectly, because his teachings and the art he practises make brighter the lives of the busy men and women who are the workers in material products, who keep the current of commercial activity in constant flow. When the man of affairs, the mechanic, the laborer, the

shopman or woman, seeks relaxation, what so grateful to him as music?

Hence we claim for the music teacher a worthy place in this struggle for national and individual prosperity. We are factors in the progress of our community, and as such, upon us is laid the responsibility of laboring stoutly and unceasingly with all our powers, physical and mental, to do our own share, no matter how small it may seem, in making the history of the day and the hour, in carrying out, each one, his little share in the great scheme for human development.

Get into the current of business activity, take the pushing and jostling like a man, and you will find that your work goes better; that you are stronger in your dealings with your fellows; and that you are doing more because you are in the stream of things to be done.

✱

How frequently it happens that a parent will ask a teacher, after the latter has heard the child play, "Do you think my child will make a great player?" or some similar question.

Few teachers are able to answer such a question, and the earnest, conscientious teacher feels but little inclined to do so. While the playing may fairly reveal what the child can do at that time, it can by no means show what possibilities are present.

Progressive development depends upon many things that become apparent only as instruction is carried on, and the teacher who expresses a judgment upon insufficient premises goes far beyond his province. Steady and well-directed training, extended over a fair amount of time, will make good players and useful musicians of almost all children, provided it be added to a fair degree of special talent.

The wise teacher will meet such a question tactfully; not boastfully, as is the manner of some, who "can tell in a moment if a child has the making of a musician"; not cynically, like another class, who rail at the life of a musician, and say, "Never let your child take up music as a profession"; not gushingly, like those who enthusiastically speak of music as the highest art, the noblest career, the most dignified profession.

No 1. Express your honest opinion as to the child's present abilities, what they fairly promise, and impress upon both parent and child that work intelligently directed and conscientiously done will surely bring a reasonable meed of success in music as in any other vocation. There is glamour enough about music in the eyes of some. The true musician lends no hand to casting more over the art.

QUESTIONS AND ANSWERS

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. Questions that have no general interest will not receive attention.]

H. H. P.—1. There is no satisfactory explanation of the origin of the term "ledger" or "leger" as applied to the small lines added above and below the staff. One explanation is that it comes from the French "leger," meaning light.

2. If you take the lowest C on the pipe-organ, second added line below the bass staff, you have the first note of the Great Octave, capitals being used to denote this octave; small letters are used to indicate the next octave, which extends from C, second space of bass clef, to b, first space above; the octave beginning with middle C is represented C', and is called one-lined C; the next octave is two-lined C, and so on. The octave below the Great Octave is the Contra-octave, from a Latin word meaning, in compound words piano are in the sub-octave, the word *sub*, meaning below or under, in this case signifying the lowest.

A. Z.—There are several books on the subject of finger gymnastics that can be secured from the publisher of THE ETUDE: Jackson, "Gymnastics for Fingers and Hands," 40 cents; Ward, "Finger Gymnastics," 40 cents; Prentice, "Hand Gymnastics," 80 cents; Gates, "Hand Gymnastics" (small pamphlet), 5 cents.

M. L. B.—The letters *g. v.* are abbreviations for the Latin *quod vide*, meaning "which see"; the letters *cf.* are the abbreviation of the Latin *confer*, meaning "compare."

S. A.—1. Counterpoint is not usually studied until after a pupil has finished the study of harmony according to the method in some standard text-book. However, the subject can be taken up after a pupil has become familiar with suspensions. With a bright pupil, one who has an aptitude for the subjects, study in harmony and counterpoint can very well be combined.

2. It is not advisable to attempt the study of counterpoint without a teacher, since a correct judgment as to the musical value of the work can only come from one who has a mastery of the subject. The advertising columns of THE ETUDE will give you the names of some thorough and reliable teachers who can direct your studies by correspondence.

3. "Counterpoint," by Dr. J. F. Bridge, is a standard work on the subject. A new work, by Mr. Homer A. Norris, of Boston, will be found very good.

A. B.—"Is there such a thing as a 'melodic minor scale'?" Palmer's "Piano Primer" says there is really not such a thing, but that it is taught by some teachers. Would you advise me to teach it or not?"

By an unfortunate slip of the pen or by a blunder in proofreading, Palmer's "Piano Primer" uses the word "scale" instead of the word "key" in the second line of Note 26 on page 36. The passage should read "gave rise to what has been called the melodic minor key, which is given by some writers," etc. However, the mistake is corrected near the end of the same note, and the melodic mode of the minor scale is explained in great detail on the following page (37).

The misprint had entirely escaped my eye, and will be corrected in future editions. By all means teach the melodic minor scale, but do not call it the melodic minor key.—H. R. Palmer.

C. E. R.—Group of four notes in one hand and three in the other can only be played rhythmically. Practice the hands separately until perfect fluency is obtained, and then together in rapid tempo. The mathematical divisions will be of little practical aid. However, the analysis should be understood. Twelve is the smallest multiple of three and four, and to the eye would be something like the following:

RH
1 2 3 4 5 6 7 8 9 10 11 12
LH

Suppose each group is to be played in one second; in such case the notes of the group of four would come on the following divisions of a second: $\frac{1}{4}$, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$; the notes of the group of three would fall on the following divisions: $\frac{1}{3}$, $\frac{2}{3}$, $\frac{3}{3}$. This is indicated in the diagram by the short lines above and below the figures, which show the relative succession of each note.

J. K.—1. Books 1 and 2 of the Köhler "Practical Method" are the ones mostly used. Some use is made of No. 3. For the higher grades few teachers use Köhler, since there are many better and newer works.

2. The study of harmony involves work in "Ear-training," but a special course in the latter branch is useful to students of harmony. We recommend "Ear-training," by Heacox, as a very useful book on the subject.

F. H.—1. The oldest setting of the "Preface" is a "plain-song" which dates back to 1075. No name can be given as the earliest composer, since these old "plain-songs" are all uncertain in their origin.

2. The word "oratory" refers to a small chapel found in connection with Italian cathedrals, and is used for prayers and private devotions. The word "oratorio" refers to a sacred musical drama which was first performed in the "oratory" of the Church of Saint Maria in Rome, under the direction of St. Philip Neri. The word "oration" has no direct connection with music.

3. The down-bow in violin-playing is usually indicated by the character ∇ ; an up bow, by ∇ .

A. P.—The chord D-flat-F-G-sharp-B can be followed by the chord C-F-A-C, but the first chord will be better if you substitute A-flat for G-sharp, in which case it becomes the chord known as the German Sixth, or "augmented six-five," followed by a second inversion of the tonic chord, major or minor, to which it belongs. Without knowing the passage in which the first chord you mention occurs it is not possible to say whether or not that chord could have a G-sharp. Very likely, however, the A-flat is more correct.

E. M. A.—1. The old Scotch melodies so much used can not be included under the term "classical," which refers to compositions time and to new works the same in type and style. More particularly it refers to works in the forms adopted by the great masters of the latter part of the last century, such as the sonata, aria, or rondo. 2. The German nation is most strongly represented in song in this country.

H. A. D.—As long as you found your technic on the scales, your intellectual instruction on harmony, and your phrasing on the music-teachers.

M. L. S.—The youngest child that can strike the keys at all is old enough to play scales. But that is a very mature pupil who is ripe enough to play scales with both hands at once. Keep to one hand at a time, and teach all the varieties of accent—3's, 6's, 8's, and 9's—in every scale. Teach all the arpeggios single-handed, or with a simple accompaniment, using the complete cadence—tonic, sub-dominant, tonic ($\frac{2}{2}$ bass) dominant, tonic. This is always learned with enthusiasm by young children.

Musical Items.

GABLONZ, Bohemia, is about to erect a statue to Schubert.

BERLIOZ' "Damnation of Faust" was played in Stuttgart for the first time last month.

BERLIOZ' "Prise de Troie" has lately been given (November 16th) as a novelty in Paris.

HUMPERDINCK's "Hansel und Gretel" has reached its hundredth representation in Vienna.

EDUARDO SOLDI, composer and pianist, has recently died in Florence, in his eighty-first year.

It is announced that the Indianapolis May Festival Association will not give a festival next spring.

WILLIAM SHAKESPEARE is to give a short series of lectures and song recitals in America beginning in New York.

HEINRICH ZOELLNER's music drama, "Die Versunkene Glocke," was successfully given in Lübeck in November.

IN Aix la Chapelle Bach's "B-minor Mass" has just been given for the first time, under the leadership of Schwickerath.

E. TINEL's music drama, "Godoleva," has been performed for the first time in Germany by the Museum Society in Crefeld.

RECENT discussion claims to have decided that Chopin's birthday was February 22d. That day is already famous in this country.

MADAME MELBA is singing in Berlin. She opened the season December 4th at the Royal Opera House in "Lucia," with great success.

SIR ARTHUR SULLIVAN has set Kipling's poem, "The Absent-minded Beggar," to music. More than 50,000 copies were sold in three days.

SOFIE MENTER has lately given a piano recital in Munich in which she eclipsed all previous success. The public is described as "positively electrified."

WALTER DAMROSCH and Emil Paur are to have charge of a big concert, February 6th, in New York, to raise funds for making the Dewey Arch permanent.

A FOREIGN correspondent says that Mme. Patti has yielded to the "coon song" craze and entertains her guests in that way, even insisting on their joining in the chorus.

"THE Warsaw Echo" published in its Chopin number a polonaise which that composer had written when eleven years old under the direction of his teacher, A. Zwiny.

"ENDYMION," a new vocal scena by Madame Liza Lehmann, was sung on November 2d in Queen's Hall, London, by Miss Esther Palliser, and created a great impression.

THE National Conservatory Orchestra, composed of fifty pupils accepted on account of their merit and instructed free of expense, announces its second season of concerts under the direction of Mr. Emil Paur.

ARTHUR SULLIVAN's new comic opera, "The Persian Rose," text by Captain Basil Hood, has had an overwhelming success at the Savoy Theater in Dresden. It will be given soon in the Central Theater in Dresden.

THE musical world celebrated on December 17th the one hundred and fiftieth anniversary of the birth of Domenico Cimarosa, the composer of "Il Matrimonio Segreto." He was born in Aversa, in the province of Caserta.

PABLO SARASATE will undertake a long concert tour through Germany, Belgium, and Austria, beginning with the new year, and playing in more than thirty cities. He will be supported by Mme. Bertha Marx-Goldschmidt.

CINCINNATI people are considering a project for the performance of Wagner's "Nibelungen" operas on a large scale. Mr. Van der Stucken is to be the conductor, and

it is the intention to reproduce Bayreuth conditions as nearly as possible.

THE famous Hellmesberger Quartet has celebrated its fifty years' jubilee. It was organized November 4, 1849, at Vienna, by Josef Hellmesberger, Sr., who, in 1887, handed over the leadership to his son, Josef Hellmesberger, Jr.

THE authorities of the British Museum, London, have in preparation an interesting series of musical treatises, the first on Beethoven and Wagner, and including everything on the subject to be found in the Museum library. Other composers will be taken up later.

SINCE Mascagni has been in Leipzig with his orchestra, Leoncavallo has also been there on a similar errand: viz., to direct his "Bajazzo" and his own orchestral pieces and songs with orchestra. Leipzig did not welcome either composer, or appreciate his music.

ALFRED REISENAUER, the pianist, gave a concert in Leipzig on November 23d. His critics found everything "good enough" in his playing; and when they considered the force of his octave playing, it was even "too much of good." How could a gentle critic go further?

THE grand festival of Worcester, Hereford, and Gloucester, lately held at Worcester, found its chief musical success in the "Hora Novissima" of Horatio Parker, of Yale University, which was received with wild applause. Mr. Parker directed his work in person. He is a pupil of Rheinberger.

FERRUCCIO BUSONI, whose personality seems exactly satisfactory to his German audiences, has been winning fresh approval by his Bach, Liszt, and Chopin playing in southern Germany. But of late it has been hinted that if he lacked anything in any particular, it might perhaps be feeling.

EUGEN D'ALBERT's concerto for the violoncello has been played for the first time in Vienna, by Hugo Becker, with overwhelming success. The great 'cellist was recalled five times. D'Albert's song scena, "Die Sejungfrau," sung by the composer's wife in the same concert, was also received with great enthusiasm.

THE Kansas Musical Jubilee Association has issued a circular giving information concerning the contests at the next meeting in May, at Hutchinson. Mr. B. S. Hoagland is the secretary. About \$1500 has been offered as prizes in the various contests. Mr. E. R. Kroeger, of St. Louis, will be one of the adjudicators.

OTTO HEGNER, the well-known pianist, who left such an excellent reputation in America, which he visited as a child pianist, and his young sister Anna, who has already begun her career as a violinist, have been playing with the Winderstein Orchestra. They have already made the classic field of Beethoven and Brahms their own.

A NUMBER of musical copyrights were sold in London last month. Cantor's "O fair, O sweet and holy," sold for \$200; Faning's "Song of the Vikings," \$3390; "Album of Songs," by Kjerulf, \$3050; Maude Valerie White's "Absent yet Present," \$2370. An "Album of Russian Songs," with guitar accompaniment, sold for \$1750.

MR. ERNST DOHNANYI, a pupil of D'Albert and composer of the concerto which took the first prize at the recent competition at Vienna, has arrived in this country for a concert trip. He is a young Hungarian of great promise, whose future is watched with expectation in Europe, where he has obtained the most cordial recognition.

A COMMITTEE has been formed in Cracow to procure the removal of Chopin's remains to Poland. It is proposed to give the composer his last earthly resting-place in the old royal castle, Wawal, in Cracow. As the transportation will be costly, a subscription list has been opened which is already well filled. Paderewski alone gave 5000 francs.

ALEXANDER SILOTI, having returned to St. Petersburg, has begun his piano recitals there with great éclat. It is an open secret that Mr. Siloti has gone to the Russian capital under the direct inspiration of royal approval. He was summoned to play before the Czar some months since, and his presence in St. Petersburg is the result of the delight he caused on that occasion.

ACCORDING to a New York contemporary, several famous musicians are decidedly bucolic in their recreations: Paderewski is proud of the wine made on his Swiss estate; Salignac has an estate near Marseilles which yields a fine quality of wine; Scalchi is also interested in a vineyard; Saleza was photographed on his estate, wearing wooden shoes, blouse, and straw hat.

MR. MARK HAMBOURG's début at the New York Philharmonic concert was a popular success. He immediately attracted his public and kept their sympathy. He is a pianist of decidedly fiery and tempestuous organization; in the "Sturm und Drang" period of his musical career. His execution is great and his tone incisive. His interpretation is frank and sincere, and, as such, well worth hearing.

A VERY admirable season of symphony concerts for young people is announced for the coming season in New York, under the direction of Mr. Frank Damrosch; and an additional series of orchestral concerts for young children. Miss Laura Post is chairman of the Executive Committee of the latter. These concerts will be given Saturday mornings; the young people's series in the afternoon of the same day.

BELIEVERS in Max Nordau's degeneracy will do well to reflect on the theme of what his admirers call his genial tone-poem, "Till Eulenspiegel's Merry Pranks." Eulenspiegel was the work of the German imagination when at its lowest ebb—a country bumpkin whose low cunning found congenial vent in bringing his employer's orders to miscarriage by an affectation of stupidity; a Handy Andy with malignity instead of wit as the basis of his character.

MR. LOUIS BREITNER arrived in New York on the 21st inst., from Paris, where he leaves an extremely large and choice teaching connection to make a new home in America. Mr. Breitner has children, whose fortunes are best insured in America under American institutions; and the family removes to New York on their account. He is regarded as Anton Rubinstein's best pupil, and possesses many pupils and friends on this side of the Atlantic. He will play in a limited number of concerts in New York.

LA MOUREUX, the famous French orchestral conductor, died in Paris last month. Thus is taken away another of the strong men of French music. He was born at Bordeaux, in 1834, and was trained as a violinist. He filled various engagements as director, and in 1878 was made chief conductor at the Grand Opera. In 1881 he established the popular "Lamoureux Concerts," the most important in Paris. He resigned this position in 1897. It is a matter of note that this fall he conducted a concert in Berlin, the first time he ever appeared there.

A SUBSCRIPTION has been raised in England for a memorial to Mr. Foli, to be placed in the Catholic church of his native town, Cahir, Tipperary, Ireland. It would be more to the purpose to place it in the Park Congregational Church, Asylum Street, Hartford, Conn., where, having been discovered and trained by Mr. Chas. Huntington, an excellent singing-teacher and choir-master of the city, he sang for a long time. "Foley" carried on his musical education under Rivard in New York, supporting himself by his church position and his trade in Hartford. He is only one of the many excellent singers which Connecticut has given to the musical world, of whom Miss Clara Louise Kellogg is the most famous.

THE great work of Mr. Damrosch in the people's singing clubs in New York can scarcely be comprehended. These clubs are divided and subdivided into independent societies, under the charge of a number of excellent musicians, and have a membership of thousands. There are all varieties of organization—mixed voices, male voices, and female voices. Besides the connection with the general federation, each club arranges its own musical life to suit its own social and financial interests. Thus the People's Male Chorus, under Mr. Platon Brounoff, lately gave a concert, with a classical program, in the Lexington Opera House, assisted by Miss Fanny Hirsch, Max Karger, Edward Bromberg, and the Concordia Society.

THOUGHTS SUGGESTIONS-ADVICE

Practical Points by Practical Teachers

BEING THANKFUL TO NATURE.

THOMAS TAPPER.

THE teacher is a being of troubles. She learns, in her relation with the child, that many of her cares would disappear if he would bestir himself and find attraction in his lessons. So she exclaims frequently, "I should be happy if he were interested in his work!"

There was once upon a time a cripple, and though a cripple, yet a philosopher; and he said to those of the Romans who had the time to stop and listen: "If thou wouldst have aught, have it from thyself." Naturally, one smiles to think what a good thing the Romans missed by jeering at his folly as they ambled to the baths, or to the hippodrome to have a lazy, good-for-nothing time.

The connection is this: if the teacher wants the pupil to be interested, she herself must take interest; and those who try it seem to believe that even with obstinate cases a failure may be averted by plenty of trouble taken on the teacher's part.

She has two kinds of knowledge at her disposal: Specialty-knowledge and child-knowledge. Specialty-knowledge has to do with her business; we expect her to have that, and plenty of it; she learns it in conservatories, in going abroad, in the active exercise of her business. There is only one school in the world, however, for the learning of child-knowledge—that is the school of childhood. It is in this school that the teacher discovers that as a class children have just as much interest in a teacher and her doings as she has in them. If the lesson of to-day seems not to attract attention, she must seek to connect it by tangible lines with a center of interest in the child's life. Always to move to new things from interest-centers, should be her golden rule.

To make a healthy boy as miserable as a boy can be, set him at a task that makes no evident connection with him. This experiment will prove that in the throne-room of education it is not the teacher who sits in the coronation robe; it is the boy. He is the one who wears the crown, and it is the teacher's head that lies uneasy.

JUDICIOUS MUSICAL READING.

LOUIS C. ELSON.

BULWER-LYTTON, in "My Novel," shows that the old saying that "Knowledge is power" is not an altogether just one, for the power could be misapplied and knowledge itself become a hindrance instead of a help. Without going so far as this, one can certainly assert that, in the field of music, mere diligence in reading is not sufficient to advance a musician, and may sometimes even retard his progress. There certainly ought to be a musical guide published some day on "What to Read and How to Read It," for the literature teems with books which are prejudiced, sometimes misleading, and often unsafe.

We can imagine, for example, an earnest teacher studying an unrevised edition of Berlioz' great work on "Instrumentation," only to find, after having taught its precepts to many pupils, that parts of it were only applicable to orchestration in France, and parts of it had been superseded altogether by changes in the modern orchestra.

We can imagine another searcher after knowledge becoming quite partizan through reading that excellent book, "A Conversation in Music," by Rubinstein, not knowing how the author was prejudiced in the matter of operatic writing because of the continued failure of his own operas.

In the Wagnerian field the books of the general reader will still be partizan, and either attack or praise strongly.

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The English works on Mendelssohn will exalt that composer to the skies, while the works of the Wagnerian school will deify him.

It is therefore self-evident that the young musician must seek a guide in his reading if he would have it help him. The need for a good dictionary of musical literature is a pressing one.

FROM THE MODERN TO THE CLASSIC.

HELENA M. MAGUIRE.

FOLLOWING out the scientific plan of bringing a pupil from the simple into the complex, necessitates in musical training a working backward, rather than beginning with Scarlatti and Bach and working forward toward to-day. The end-of-the-century music is of so free a caste, with its open harmony, wide extensions, and long, swinging phrases, that it gives the pupil a feeling of great freedom and a sort of exultant idea that she is ready for and capable of anything. Something of the same feeling that one experiences in the open fields, under the wide skies, possesses the pupil under the influence of modern music.

So that when the pupil of to-day enters into the classics, with their closer harmony, many complexities, and finely worked-out detail, it seems to her as though she were trying to enter into a place too small for her, and vague and confused memories of "Alice's Adventures in Wonderland" come to mix intrusively with her attempts to accommodate her fingers to the new conditions. At almost every measure the teacher finds it necessary to interrupt and to call attention to some neglected voice, to the beginning or finishing of a phrase, or to some nice reinforcement of the pedal, to so many things, in fact, that with the hasty judgment of youth, classic music is put down as "petty"; and when you find a pupil dropping her hands quickly into her lap and sitting rigidly listening every time you offer a suggestion, you may know that she has had sufficient classic instruction for the present. She has received as much as she can digest and it is best to defer offering more, lest your function of nourishing with fine and healthful food degenerate into inordinate gorging.

INTENSE TEACHING.

ROBERT BRAINE.

SOME teachers can not endure the slightest noise or sound of any kind in the same or an adjacent room while they are teaching, but instructors in musical colleges and conservatories are obliged to get used to a great deal of this sort of thing.

I remember paying a visit to one of the most eminent teachers of the violin in the United States at his studio in one of the largest colleges of music in the country. He was giving a lesson at the time, and I waited until he was through. This room faced on a court, as did a number of other rooms occupied by other teachers of the institution.

The weather was warm and the teacher had his window open; so had the other teachers, and they were all hard at work. From one window came the strains of Rubinstein's Staccato Etude from a budding pianist; from another the intense notes of Meyerbeer's aria, "Robert, toi que j'aime!" from the lips of a would-be prima donna; from still another the bubbling variations of a clarinet concerto.

The effect was that of a "hurry-up" concert in which the pieces were all being performed at once, instead of one after the other.

"How on earth do you stand it?" I asked the violin teacher.

"I never hear it," he replied; "I am so intent on the lesson I am giving that it is no more to me than if it were a thousand miles away."

"Does it not bother the pupils?" I asked.

"It does at first, in the case of a new pupil; but they soon get used to it, and pay no more attention to it than I do."

I could not help marveling at the wonderful power of the human brain and ear. Here was this teacher, with

all these conflicting sounds in his ears, detecting and correcting the most hair's-breadth deviations from the true intonation in his pupils' playing, and noting the slightest mistakes in rhythm as well. His ear and brain were, of course, cognizant of the conflicting tones; but so intense was his power of concentration that his mind calmly ignored everything but the work in hand.

DEVELOPMENT OF OCTAVE PLAYING.

PERLEE V. JERVIS.

OCTAVES are played by nearly all artists by an impulse from the arm, followed by a loose vibration of the hand on the wrist-joint. The best preparation for octave playing is an exercise that develops this action of the hand.

The following is excellent practice: Set the metronome at 60 and play a measure of four counts, a quarter-note to each count. Start with the hand raised back as far as possible on the wrist-joint, the first and fifth fingers firmly set in octave position and the remaining fingers straightened out a little. At each count let the hand drop loosely on the octave C—C, and immediately cause it to spring back to the raised position, with as quick an up-action as possible. Follow this by playing the same measure in eighth notes, then in sixteenths.

When the exercise can be played in sixteenths, raise the speed from 60 to 120. As the speed is raised, the arm impulse will almost come of itself, as it is impossible to play the sixteenths at a rapid tempo without giving an impulse from the arm.

When this hand vibration is well established, the scale in octaves can be started at 60, and a careful study should be made of the lateral arm movement, which is fully as important as the hand action.

When the scale can be played through four octaves in sixteenths at 60, the speed should be gradually raised to 100 or 120.

Playing through the arpeggios of the common, seventh, and diminished seventh chords, hands together, in quarters, eighths, and sixteenths in octaves, will be rapidly conducive to ease and speed in octave scale playing.

Octaves should only be practised for a few minutes at a time at frequent intervals during the day, and at the first feeling of fatigue the muscles should be rested by physical exercise or by going to some other form of technic.

An excellent method of practice is to play the scale, hands together, in single notes; follow this by the scale in octaves; then change back and forth from octaves to single notes half a dozen times—that is, alternate finger and wrist action; but be sure to stop at the fatigue point, since probably more hands and arms have been ruined by injudicious octave practice than by any other form of technic.

HABIT.

MADAME A. PUPIN.

THERE are some pupils whose minds receive an axiom or a principle as a revelation. They see at once its logic and appreciate its practical value, and after a short trial they wonder they did not discover it for themselves.

Others there are, however, who must have the same rules repeated again and again, in the same language and in different language, before they grasp the idea that the teacher is trying to make their work easier for them.

One of these oft-reiterated suggestions is the importance of establishing a right habit at the beginning of but a few repetitions of an act or a motion to fix a habit, and that this act or motion becomes easier with each repetition, it will be seen how important it is that this habit should be a right habit, and that much time will be saved by establishing it at the outset. Just think of it! handwriting is a habit; the prestidigitator's art is a habit, and so is piano-playing. Perfection in all these arts is gained by beginning with slow motions and repeating them in exactly the same way until a habit is formed, when speed is easily acquired.

Violin Department.

Conducted by
GEORGE LEHMANN.

[Beginning with this issue of THE ETUDE we have arranged to devote one page to a department for teachers and students of the violin. The department will be in the hands of Mr. George Lehmann, of New York city, violinist and author of several works on the violin and violin-playing. The educational policy of THE ETUDE will be followed in this department, and it is the intention of the Editor to make it a help and stimulus to all who are interested in this noble instrument.—EDITOR OF THE ETUDE.]

CRITICISM.

WERE it sometimes consistent with the critic's duties merely to chronicle the sapless facts of our numerous musical happenings, he might often escape a very delicate and ungrateful task. In undertaking his more or less unsympathetic work, however, he should endeavor to prove himself something better than a vitriolic decrifier of men's shortcomings, or an ignoble medium for clothing what is false and worthless in the garb of virtue and merit.

At best, criticism is a very serious business. It should not be approached lightly, even by a man of great musical skill and broad general culture. For, though he be sincere and conscientious; though he be intimately acquainted with the minutest technical details of the art he is criticizing; though his powers of analysis be keen or extraordinary; and though the milk of human kindness course freely through his veins—yet, despite all this, he may err in estimating the true worth of things artistic.

Ideal criticism seems far removed from human possibility. It is surrounded by a thousand snares and pitfalls. Its requisites are all the good qualities that result from sound training, a liberal education, and a varied experience, together with a powerful mind, an esthetic nature, and the firmest principles of integrity. The true critic approaches his work with a keen appreciation of its serious import, and his written thought is the quintessence of long and arduous toil and purity of purpose.

A few simple principles may be said to underlie all good criticism:

First among these is the principle of carefully selecting and weighing what is good.

Second, of separating the bad from the good, and dealing with it in accordance with the conditions by which it is governed.

Third, of utilizing the results thus obtained in such wise as to make them helpful or inspiring to the person criticized.

Fourth, of formulating the reader's taste in a sound and healthy direction.

Lastly may be added a principle very simple and humane—that is, of remembering always that the artist is not a marvelous mechanical contrivance; that he is subject to the same physical ills and woes as his critic; and that, presumably, he invites judgment only after years of self-sacrifice and anxious preparation.

THE VIBRATO IN VIOLIN-PLAYING.

ONE of the least apprehended adjuncts to left-hand technic—it can hardly be considered as being an actual part of technic—is the vibrato. A mere process of beautifying tone, or, still better, a mere aid in intensifying tone that is produced in its purity and clarity by the bow-arm and the fingers, it is, nevertheless, regarded very generally as a vital necessity in tone production and indispensable even to the very beginner, to whom the third position is as yet a mystery.

Indeed, it is this very beginner who, easily charmed and beguiled by the increased warmth of tone resulting from a good vibrato, unflinchingly exaggerates its tonal importance, and misapplies it with a zeal and ardor which

might work wonders in a better cause. And not only is the purpose of the vibrato, as well as its sane and artistic use, little understood by young violinists, but the very method of performing it so as to achieve the results for which it is utilized is usually a very hazy question, on which the youthful experimentalist rarely bestows more than superficial thought. With him, in fact, the vibrato long remains a mere experiment, and a dangerous one at that. Comprehending not its very first principles, nor the mechanical means of its performance, his ineffectual endeavors to beautify have the result of destroying the good qualities of tone resultant from digital precision and excellent bowing. And more particularly does the left hand suffer for such ignorance, since the attempt to perform the vibrato is usually nothing more nor less than a straining of the whole hand—a consequent rigidity, from whose evil effects the fingers and the muscles can not very well escape.

This interesting subject will in due time receive detailed treatment in these columns. In the mean time we would suggest that pupils, as a rule, should endeavor to resist the allurements of the vibrato, leaving such an accomplishment for that period of their studies when little risk attaches to its acquirement. For the young and incapable pupil it is always a luxury easily converted into a musical vice.

CHANGING OF TEACHERS.

EMBRYO violinists have thoroughly learned the art of prolonging the teacher's summer vacation. During the six or seven months which now constitute the violin student's season of pious musical endeavor he is not inapt to bestow his affections on several different teachers, lading his conscience with the guilt of as many base desertions.

The restless spirit of the May-movers has spread contagion to our student world. With this difference, however: that our teachers have a number of Mays to brood over during every season, while the possessor of real estate generally concentrates his woes in one grand yearly lamentation.

This fitting about from one studio to another is quite as profitless to the student as it is to the teacher. Nothing good can come of these wanderings. They only serve to increase the difficulty of choosing able pedagogic guidance. Knowing too well the caprice and inconstancy of students of the present day, our teachers can hardly escape from viewing all newcomers with a certain degree of suspicion. It is but a natural consequence of the student's vain apostasies, and makes reciprocal affection between teacher and pupil a bond exceedingly difficult to establish.

American students are too easily influenced in their decisions respecting a teacher's abilities. They imagine that Professor A—must surely be a genius, because, among his pupils of the past year, two have won favor with the press and the public. Equally illogical is their contempt for Mr. B—, who in many years has not had the good fortune to train even one exceptionally gifted pupil.

How easily it is forgotten that the most able and painstaking instructor is unable to achieve artistic results with worthless material. Students seem to have difficulty in grasping the simple fact that their development is chiefly dependent upon the character of their own efforts and the degree of tenacity with which they cling to their work. They say to the hapless teacher: "I love music; my talent is unquestionable. Develop and mature my dormant musical gifts. My artistic strength and future happiness rest with you."

And they wash their hands of further responsibility in the matter.

RIGHT-HAND TECHNIC.

work performed by the left hand. Whether this misapprehension of the scope of technic may be traced to the thoughtless teacher who fails to appreciate the serious results of such misconception, or whether the pupil's

erroneous view is chiefly or wholly the outcome of apparently preponderating difficulties of the left hand, is a question which does not enter our present consideration of this subject. The fact that interests and causes regret is the pupil's concentrated energy in all work appertaining to left-hand technic and his lack of interest in, if not utter disregard of, the peculiar subtleties of right-hand development.

Prone to believe that the charm and success of violin-playing are dependent upon the perfection of digital skill, the misguided student lavishes all his time and energy on the left hand, seeking always by such a process to master the technical problems of his art. True, the time arrives when formidable difficulties of right-hand technic make him pause and command from him serious attention and arduous labor. But even this inevitable experience usually fails to broaden his conception of technic in a sufficient degree to lead him into the higher realms of violin-playing. More often it simply suggests temporary application in a new direction (so that an unsuspected but not vital principle may receive the attention which it compels), without exciting deep inquiry or enlarging the student's horizon of art.

On this subject we shall have much to say in the future. For the present we must rest content with hinting at future intentions, touching here and there upon subjects whose broader treatment should prove of interest to all earnest students of the violin.

PHRASING.

THE question of phrasing, too, is a sealed book to more than seventy-five per cent. of our violin students. It seems little short of incredible that this all-important subject continues to be disrespectfully thrust aside to make room for numerous matters of minor value. Indeed, so indifferent are most pupils to the subject of phrasing that, were it said that even the gifted and intelligent ones are ignorant of its simplest principles, such a statement would be no exaggeration of the present state of affairs. And—still without distortion of fact—it may even be said that the average pupil has only the feeblest conception of the term phrasing, and would be at a loss for an intelligent definition of the word were he called upon to briefly state its meaning in connection with music. The teacher frequently has occasion to employ the term, and the pupil thus learns of its existence in much the same manner as he appreciates innumerable daily occurrences from which his attention can not wholly escape, yet which neither leave an impression nor excite inquiry.

Phrasing, therefore, is a fit subject for these columns. It will be taken up seriously, and in a manner that seems best suited to engage and reward our readers' interest.

MISS LEONORA JACKSON.

THE first American appearance of Miss Leonora Jackson is awaited with much interest. That our young countrywoman may delight us with her playing, even as she has delighted many European audiences, is the hope of every American who wishes to see American artists forge ahead and take an honorable place in the musical world.

Miss Jackson has had an enviable share of what is commonly termed good luck. Fortune has smiled upon her from the very beginning of her student days, and has never deserted her, never frowned upon her, for a single day. Before leaving Chicago, Miss Jackson succeeded in winning the interest and affection of the very people who were in a position to manifest friendship in a most substantial way. Not one care of a material nature did she take with her to Berlin. Her Chicago friends made ample provision for all her needs; and, we understood, in addition to relieving her of all monetary cares, provided her with a Stradivarius of great value. A child of fortune, indeed!

Our good wishes for Miss Jackson's success are, however, not wholly free from certain misgivings. The mere fact that she has received her training solely at Berlin, and that the corner-stone of her artistic triumphs was laid in the Prussian capital, can not fail to remind one of the many loudly but unwisely heralded artists who have come to us from Berlin and convincingly demonstrated that the standards of German criticism are astonishingly low.



"Please inform me concerning page 9, No. 16, Matthews' 'Graded Studies'; would you begin each new phrase with the hand touch? I do not quite understand how to separate a phrase and how to begin a new phrase.—C. M. O."

In the example mentioned there should be no division of the phrases. Play straight through legato. The change of rhythmic pattern will mark the phrases enough. Properly speaking, there are no phrases here. The same is true in the next two pieces. A division is not necessary even in the fourth measure of No. 22, but it can be made. Here you raise the hand just before beginning the eighth note. In No. 24 the use of the hand touch for the half-notes gives you your phrasing. The effect will be more musical if the pedal is used in each measure, so that the half-notes are practically not separated from each other. In No. 37 the hand touch begins each little phrase of three tones. So also in No. 45, a hand touch begins each little phrase, as indicated by the slurs; but the separation is very small—practically as little as possible. So also in No. 46. Begin each phrase with hand touch; shorten the last tone of the phrase only enough to permit taking the next one with hand touch. This will mark the structure sufficiently. The essential thing in phrasing is to connect all the tones indicated by the notes under a slur, and to properly express the idea by a suitable crescendo or diminuendo according to the sense of the melody. Whether this phrase should be separated perceptibly from the next is wholly dependent upon the nature of the passage. Sometimes the connection is very close. At other times, the idea being complete at the end of the slur, a slight punctuation takes place, as in a reading stop. Good phrasing is a matter of musical feeling (backed up by proper training in tone production). It is a question of feeling melody and understanding the art of singing.

"A pupil came to me from another teacher, about a year ago, naturally musical and clever. She desires to do her work correctly, but is so quick that before I can correct a mistake she is on to the next notes. To compel her to work very slowly and carefully is almost impossible.

"It is with great difficulty that I can prevent her continually making mistakes in fingering, staccato, portamento, and legato touch, rests, etc. Indeed, if I corrected all the mistakes it would get her into a very uneven habit of playing: she would be continually breaking. It seems to be a very nervous mannerism, which I have faithfully tried to correct.

"She learns very rapidly; before she has finished a piece (the finishing touches) she has spoiled it in some way that mars the beauty; to endeavor to have her correct the mistakes is impossible, for she will only make them worse and add others. How can I prevent her committing these errors? The scales are a great difficulty to finger them correctly. I have spent sometimes fifteen minutes on one scale, practising with her, one hand at a time, and at home having her practise with her scale book; the next lesson the scales would be fingered no better.—M. B."

The first thing to find out in such a case as this is whether the pupil has really a good mind, or merely one of those inaccurate, half-seeing minds which never get a thing straight. If her mind is really quick, a circumstance which you can easily ascertain from her standing in school and the kind of studies she is best in, what you have to do is to oversee her study in beginning a piece of music. Let her learn a half page or a few measures under your own eye. Observe whether she gets precisely the right tones; second, whether she understands the time—i. e., the relative value of the tones and the proper tempo. Train her right then and there upon the proper expression of the very first phrase, for it is as much a part of memorizing to learn the expression and feeling of a phrase as it is to get a vague idea of the proper tones. See whether she can play the melody alone; then the melody and the bass voice; then the bass voice and the accompaniment. Let her play only

the accent notes, in their proper time,—i. e., touch the tones or chords which ought to sound at the count "one"; then play the beat-notes,—i. e., the notes which occur upon the beats,—omitting the intervening tones. Then have her play the entire passage—whether of two, three, four measures, or a full period.

By this time you will begin to know something about the real nature of her mental operations in learning a piece, and the chances are that she will know a great deal more about that particular passage than about anything she has previously recited to you. The material for this work ought to be good music—which really means something when it is learned, because a meaningless piece does not retain the attention. You then go on with the next part of the piece in the very same way. This will take a great deal of time at first; but whatever she goes over in this way will probably stick to her. If it does not, rub it in again from the foundation up.

You can not correct a great number of mistakes after a piece is studied. The place to save money is to study right at the start. Dr. Mason once said, in the old days at Binghamton, that he really could not tell which class of pupils fell short of playing most fatally, "those who made mistakes and never corrected them or those who made mistakes and corrected them." When the class had taken a moment to realize the fact that under this indictment every one of us were either sheep or goats, as the Scripture has it, some one asked Who then should be saved? Whereupon the master answered, "Only those who do not make mistakes," and he went on to say that "mistakes come from carelessness."

Should it prove upon examination that your pupil is one of those born under a careless star, without sharpness of mental focus, the treatment will be the same, but the material chosen will necessarily be simpler in character. Something that a feeble mind might be expected to realize and understand.

As to the scale business, first cause her to learn the rules for fingering the scales, as given in Dr. Mason's books. Then have her play slowly, each hand by itself, all the scales of the group, according to the fingering. Then apply the canon treatment, and insist upon having the fingering right.

To go back again to the impossibility of correcting all the mistakes without spoiling the pupil's playing, you must not correct mistakes while the piece is going on. Let it go on straight through to the very end of what is supposed to be learned. Then have it repeated, and correct everything which needs correcting. If you teach with any kind of care, your pupils ought to show a progressive reduction of percentage of mistakes as they advance, owing to the formation of habits of care. These habits have to be formed. You can apply emulation: giving several the same piece, selecting the best player to play it at the monthly musicale of the class; or you can get at it in any way you like. But any girl capable of standing properly for her age in the public schools has mind enough to play successfully, if she uses it; you are there to make sure that she does use it.

Very likely the truth will turn out to be that she only half hears, or does not hear at all, and she will have to have some ear-training in melody writing from dictation, chord writing, and the like. When you have not done this before, it is never too late to begin.

To sum up: When a pupil fails to apply her mind, the first thing is to find out whether she has a mind to apply; then to make her apply it. If she has no mind, treat her as a defective person, to be built up by applying whatever mind she has to the extent it is capable of taking in and holding knowledge; then, Kindness, perseverance, good sense; these are the words.

One thing, however, you might as well establish one time as another; it is that musical notation tells the pupil exactly what tones to produce and in what relations of rhythm. No mistakes are necessary or to be tolerated in either of these points after the pupil has the necessary elementary training in first principles. The fingering, the touch for producing the effect, and the expression are the points you are paid to teach.

"What are the best exercises for developing the fourth finger? How can one best develop strength in the finger without contracting the muscles of the forearm?—A. B."

The best exercises for developing strength and fluency in the fingers are the Mason two-finger exercises. The combination of four forms which I have several times described in these columns,—(1) clinging, without sliding the finger; (2) arm touches; (3) hand touch and finger elastic; and (4) light and fast,—applied to the diatonic scale, chromatic scale, diminished chord arpeggio, and in double sixths form, I believe a complete school of elementary tone-production. The combination does the strengthening of the fourth finger as well as the others, and the light and fast develop agility. No other exercises known to me are anywhere near so effective.

You can not do this, however, without contracting the muscles in the forearm, for the reason that you can not do work with the hands or any other part of the muscular system without contracting the muscles. Work is alternately contracting and relaxing the muscles, appropriately, according to what work you want to do. To be stiff is not a question of contraction, but of premature or delayed contraction. All playing acts are done very quickly; the problem is to do them at the moment without stiffening in advance or retaining them stiff after the instant of work has passed. Great strength means great contraction—at the moment. The problem is to command this intensely vitalized contraction at the moment you want it, yet have it vanish like smoke the very instant the work is done.

"Are the exercises by Liszt universally considered the best for securing complete individuality of the fingers? Liszt possessed wonderful power of coordination. Did he partly owe this to the training the nerves of the hand received from such exercises? It seems to me that when the muscular and nervous systems are not well balanced, such technical work is not adaptable. Indeed, I must confess that all those exercises which contract the muscles in such a manner seem to me as much out of place now in piano pedagogics as the straight-jacket and manacles are in modern psychologic medicine. But perhaps they have some good use that entitles them to a place in piano therapeutics; if so, please point it out, and also their *modus operandi*.—J. W. B."

Although Liszt in his early life did an immense amount of practising and original experimenting (read his letters, where he mentions working at his studies after he had heard Paganini), his playing was primarily due to his having a phenomenally quick mind, extremely vivid intuitions, and any amount of nerve. He thought rapidly and in no end of complicated figures; he played the same because he was expressing something which was very vital and natural to him.

As a technician he was not very good. His famous studies in "transcendent execution," although three times rewritten, are most of them failures after all. Only one or two are very musical or in the line of the later piano playing. In this respect he stands immeasurably lower than Chopin, who had a very correct intuition of ways of playing the piano which in his time were new. Those ways are now the main traveled road up the pianoforte Parnassus. Liszt is a very showy cabaret half way up, where one can pause a little and enjoy the sense of being high up. I do not know that Liszt ever made any exercises. Dr. Mason told me that he never heard Liszt practise any exercises at all but a very few times, and the main one—or only one, I am not quite sure—was the light and fast form of the two-finger exercise.

All exercises which hold one part of the hand rigid while trying to develop other parts are dangerous. Sometimes they generate unfavorable contractions, which it is an immense trouble to get rid of later, be- ruin the hand by overstraining. All the old five-finger exercises, holding one or more fingers while others are played, have gone out. I have never heard that Liszt personally used any of these things. His fingers were very long, and therefore easily made individual, and if he had happened to think of them, he could have played them well enough. To thick hands they would be much more difficult. I think you are under a misapprehen- sion in your facts.

WHAT IS CLASSICAL MUSIC?

BY JAMES D. TRACY.

I do not take up this question for the purpose of starting a long, drawn-out controversy, but to give my individual opinion, in connection with that of others I have often heard expressed by other well-known musicians, here and abroad, concerning classical music. It is a subject which is little understood by both musicians and amateurs; for the reason, we presume, that there is no work treating of the subject in anything like an intelligent, comprehensive manner.

Twenty years ago this would have been an easy question to answer, but at the present time, when many musicians and writers differ so widely, it becomes a seriously hard matter to decide. Various solutions, no doubt satisfactory to those giving them, are yet found very unsatisfactory by the vast number who are willing to let the question remain unanswered. Indeed, I know some good musicians who have absolutely no opinions on the matter. It was formerly thought, and so stated by the highest authority, that everything written by Bach, Händel, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, and Schumann is classic, and that almost everything modern composers write is good-for-nothing trash. This is certainly absurd. These early opinions have undergone a change, or at least have been materially modified. Just as correct and grammatically well-composed waltzes, jigs, and variations are written by some of our modern composers as were ever written by Bach, Händel, or other old masters. It may be stated, as a matter of fact, that some of the old masters really perpetrated many unclassical compositions, especially in jigs, waltzes, and variations, which, if measured by present standards in critically judging classical works, would be considered as light and trashy as many pieces that are composed by modern writers. It is generally well understood in musically educated circles that every piece of music which strictly adheres to all grammatical rules of musical composition must be accepted and considered as classical. In these modern days it is further conceded that every piece of music which continues to be popular for a series of years is also classical. One does not ask if the composer be old or young. It is enough to know that the music is grammatically written, is popular, and lasting. Really, the name of a composer has nothing whatever to do with a piece being classical or otherwise. A modern name is just as good as an ancient one, if real merit is shown.

It must appear plain, then, that any piece of music which follows strictly the rules of musical grammar is, of necessity, classical. Many modern composers, like Sidney Smith, Ascher, Blumenthal, Bendel, Mason, Bartlett, and McDowell, have written as good classical pieces as ever were written by the older masters. My reason for expressing this opinion is that they have followed the strict rules of composition, and therefore are as much entitled to be called classical as Haydn or Beethoven. Liszt, Chopin, Wagner, and others have made reputations for being classical composers, though each has done some very unclassical things. A decad back Chopin was called a classical composer, only for the reason that he wrote difficult music. Now, his compositions are called romantically classic. For what reason, no one seems to know; at least, no one has given us an intelligent answer. For the same reason, Liszt's rhapsodies are considered by many as classical because they also are difficult. They are founded, for the most part, on the wild gipsy melodies of Hungary, which are certainly anything but classical. They are woven into elaborate compositions, ingeniously and grammatically, and are called classical, though they will not bear the test of our former critical understanding, as they are made up from the quintessence of light, trashy, melodies. Chopin's compositions, too, are taken, in a measure, from the songs and dances of the Polish people. Judged on the basis of former standards, they would be considered decidedly unclassical. So I might enumerate indefinitely. It will be further seen that difficult music, because it is difficult, does not make it classical; neither is music classical for the reason that it was com-

posed in a previous century or in the early years of the present one.

"Home, Sweet Home," "The Last Rose of Summer," "On the Suane River," "Tramp, Tramp, Tramp, the Boys are Marching," and many other patriotic songs, are as classical as anything ever written. Simple, easy, modern music can be just as classical as old or difficult music, if it is properly composed. Why, then, do so many shrink from it, as though it were forbidden ground, to be walked on only by the musically educated? I can not understand the timid apathy many have, except on the ground of its being inherited from the old tradition: that whatever is old is essentially classical and sacred, and can only be used or appreciated by those who are educated religiously to believe they are the saints to inherit all that is good.

What, then, is classical music?

The musician's answer to this question is: Any piece of music grammatically constructed, which contains genius or lasting qualities, whether difficult or easy, may with confidence be considered classical.

The bugbear, "classical," ought to be done away with. It is the thought and name of "classical" we shrink from, more than any effect the music produces on us. Learn to listen attentively and thoughtfully to whatever is played or sung, without permitting the mind to wander or to be distracted by other things, and, my word for it, classical music will no longer be a barrier to our full enjoyment of all its manifold beauties.

A PARABLE.

BY THALEON BLAKE.

IN a certain city there once lived a pessimistic teacher, upon whose studio walls hung many printed and framed mottoes; on one of them ran this legend: "Be not too enthusiastic." Now, every student was shown these at the time of the first lesson, and before this one aphorism the pessimistic teacher would stand and say: "To succeed you must work steadily and ploddingly. Do not give way to enthusiasm nor entertain visionary ideals about art. All that is silly. I will furnish what enthusiasm may be necessary—you, the patience to labor and to learn. You must be calm and rational at all times."

But prosperity did not stay long with that pessimistic teacher, for things did not go well with his pupils; and there came a time when he was fain to seek the cause of failure. Much troubled from brooding over the loss of his pupils, he fell asleep one day in his chair, and dreamed a dream; and in his dream there appeared before him the shade of the venerable Bach, who said unto him: "My son, how goes it with thee?"

"It is very ill with me, maestro," he replied; "I have quite lost my constituency, and am without business."

"Maybe you did not work hard enough?"

"Oh, yes, I worked hard. I gave the best of my abilities."

"Did you work for art's sake or for vain applause or notoriety?"

"I reverence art, maestro. It could not have been that."

Then the shade of the venerable Bach beheld the motto: "Be not too enthusiastic."

"O ho," quoth he, "what may these be?" looking from it to the others.

"These are mottoes for the advice and guidance of young students. This is 'labor omnia vincit,' that, 'The world is his who has patience and industry'; the other over there, 'Let things that have to be done be learned by doing them,' and—"

"Yes, yes," said the Shade, impatiently, "they are all good enough, no doubt, but this—why, man, what is art without enthusiasm? If not enthusiastic, your pupils must soon fall into the opposite condition: they mire themselves in the slough of indifference."

And with that the Shade vanished.

Just then the pessimistic teacher awoke, and not doubting the authenticity of the vision, he seized the offending motto, and quickly changed it so that it read: "Be enthusiastic, lest you become indifferent."

When, later, by chance he got a pupil, he showed him the wise sayings, as was his custom during the first lesson; but he stood the longest before the new one.

"You must work hard to learn," he said, "but all the work will be as nothing if you have not enthusiasm. You must be enthusiastic! Have high ideas, and work up to them. Be easy as to results: the score takes care of itself if you aim high."

Well, the fame of the quondam pessimist's wonderful success with that pupil spread abroad so quickly that he was soon turning students away for want of time to attend to them. Verily, enthusiasm is a jewel in a teacher; but it is crown, throne, and paraphernalia combined when found in a pupil, and vigilance must be exercised lest the sacred fires of inspiration die out for want of encouragement.

PARENTAL INDULGENCE.

BY CARL W. GRIMM.

IT is but natural and proper that parents should do all they possibly can for their children, and give them the best opportunities of learning that their circumstances will permit. Generally, parents do their best in this direction, but, on the other hand, they are often too indulgent, in that they do not rigidly adhere to a wise plan of regular study. It is always the music practice which is the first thing suffered to be neglected or treated indifferently. If an étude appears especially difficult, or piece be given which the child does not happen to like, then indulgent parents are quick to allow the child's energy and will-power to give out, instead of spurring it on; for applause is the end and aim of the weak and young mind. What is difficulty? Only a word indicating the degree of strength requisite for accomplishing particular objects; a mere notice of the necessity for exertion. Some parents think they have done their duty when they have engaged a good teacher and procured a good instrument; they do not seem to think it necessary to watch whether their children prepare their lessons properly, forgetful that no great good comes without looking after it. How many children would continue to go to school of their own accord, or how many would exert themselves over difficult lessons, if there were no compulsion? Practising the piano does not mean the mere learning of a lesson, it is really more than that: it means the training of the will-power, and the growth in perseverance. It is because so many do not stick to their aim that they do not succeed; but we all know that a falling drop at last will cave a stone. Always do your best, and results will take care of themselves.

Parents ought to see to it that their children acquire the habit of regularity and persistence. Yet these indulgent parents are usually the first ones to complain that their music teacher is not strict enough with their children, and that the same does not progress them fast enough in spite of neglected tasks and missed lessons! How much better it would be if parents, especially the mothers,—who are the queens of the home,—would assist in the education of their offspring and enjoy watching the youth's mental development, instead of beguiling their precious time in mere card-playing and tea parties! Idlers are the most busy, though the least active, of people, but people of pleasure never have time for anything. If mothers truly love their children, there is no labor; and if there is labor, that labor is loved. Children should be so taken care of that they may look upon their parents as their most intimate friends and patrons, their treasure and guides. I do not mean that children be kept to their music by fear and punishment, but by a sense of honor and by kindness.

THE organ of touch, as embodied in the hand, is, in many respects, the most wonderful of the senses. The organs of the other senses are passive; the organ of touch alone is active.—Dr. Wilson.

Schumann's Early Loves.

BY RICHARD ALDRICH.

SCHUMANN'S love for Clara Wieck, his long struggle for her hand, and the nobility of their married life have justly laid tribute upon the eloquence of his biographers. These facts occupied a large space in his life, and exerted a potent influence on his musical activity. But Clara Wieck was not the first comer in Schumann's affections. That high-strung, sensitive young artist had passed through a number of experiences with affairs of the heart before he entered upon the great passion of his life. At least one of them was of a serious nature, and went so far as to result in an engagement of marriage. It is not without its value in the study of Schumann's natural disposition and character and the various forces that made them what they were, to consider these earlier and transitory love affairs.

It would be unfair to inquire minutely into the inevitable boyish passions of the young Schumann, were it not that his uncommon candor in describing them to his friends, the fullness of his confidences, and the rapid shifting of the objects of his devotion give amusing glimpses into the cloud-land of romance in which his youth was spent. His earliest disclosures reveal him in the most acute stage of his Jean Paul period, as students of his career know it, when all that he thought, wrote, spoke, and felt was steeped in the romance of that writer. Thus in July, 1827,—he was then seventeen years old,—Schumann writes to his schoolmate Flechsig:

"Now only do I feel that purest, highest love, which is not forever sipping the intoxicating cup of enjoyment, but finds happiness only in tender contemplation and reverence. Oh, friend! were I but a smile, how would I flit about her eyes; were I but a joy, how gently would I throb in all her pulses! Yea, might I be but a tear, I would weep with her, and then, if she smiled again, how gladly would I die on her eyelash, and gladly be no more!"

We are not informed as to the object of this impassioned romance; but we do gain a good deal of information as to the mental posture of the adolescent Schumann. In fact, this letter leaves a racking doubt as to whether it is not the love of love, rather than of any particular object, that raises all this ecstasy; for twice in it he observes that he "has no sweetheart now," and two flames are spoken of in the past tense. Liddy is a narrow-minded soul, albeit the perfection of female beauty; and Nanni was—note the "was"—truly a most glorious girl, although the fire of an absorbing passion for her has gradually subsided, and Schumann's "whole life now revels in the sweet flower garden of Memory."

Nevertheless, a month later he reports the bitter disappointment of not seeing her on a visit he made to Dresden; for he "went over and over again all the hours that he dreamed away so joyfully in her embraces and in her love." Later on the same journey he met Liddy, the other, and could only be polite to her—though the contemplation of certain mountain scenery in her company came near finding him his ideal again; but "the lofty image of the ideal vanishes when I think of the speeches she made about Jean Paul!" All in all, he concludes, a few pages later, Nanni was his guardian angel, whom he could drop down and worship like a Madonna.

This ideal vanished without leaving a trace, however, and by another year, in 1828, we find another occupying its place—the pretty daughter, Clara, of Dr. Kurrer, in Augsburg. There Schumann had tarried on his way to Munich with a fellow-student, Gisbert Rosen, presenting letters of introduction that were honored with a hearty hospitality. With Clara Kurrer, Schumann fell promptly in love, notwithstanding the fact that she was already practically engaged to be married; his passion was of the sort that looks for no outcome,—

we have seen his tendency to be enamored more of love than of a mistress,—and the betrothed lover seems to have been cognizant of the affair without disquietude. Even after his return to Leipzig, where he was then a university student, Schumann dwells on the picture of the lovely Clara that "sweeps before his eyes in his waking and sleeping moments"; and one of his biographers observes that it occupied him "a considerable time."

By the next year, however, it had been so far effaced that after his journey to Italy, in the autumn of 1829, he expatiated in a letter to Rosen as to the oppression of his heart by the memory of a certain unnamed English girl whom he met in Venice—she gave him a branch of cypress as a parting memento—cursed memories they are! Even a month later the cypress memories would not down.

The letters and biographers are silent as to the subject of the present inquiry for the next five years. Then comes an episode in Schumann's life that was of much more serious import than any similar affair he had hitherto passed through—his engagement to Ernestine von Fricken.

In April, 1834, this young girl took up her abode, as Schumann himself had done three years and a half before, in the house of Friedrich Wieck, in Leipzig, to study the pianoforte with that distinguished and original teacher. Schumann had left his quarters there in 1832, for a long stay with his family in Zwickau, and on his return in 1833 had gone to other lodgings; but he still kept up his intimacy with the Wieck family and with the stimulating musical circle of friends that surrounded it. Of course, he speedily made the acquaintance of the new member of his teacher's household. Fräulein von Fricken was the adopted daughter of Captain von Fricken, a nobleman, and a man of large wealth, living in the little town of Asch, on the border line between Saxony and Bohemia. He was a musical amateur of high cultivation, with ambitions both for himself and his daughter in the way of music. He wrote a series of variations on a theme of his own—the theme upon which Schumann based his immortal "Études Symphoniques"; and Captain von Fricken's work Schumann took the trouble to criticize in detail in a long letter. The daughter was at that time sixteen years old, and was already highly skilled as a pianist. Schumann himself was twenty-four years old. The two young people speedily discovered a liking for each other. They were thrown frequently into each other's company, and their romantic interest was doubtless stimulated by the fact that they stood as god-parents together for one of Wieck's children.

Schumann, in a letter to his mother dated July 2, 1834, candidly expresses his feeling toward Fräulein von Fricken. She is one of the two "glorious beings of the fair sex who have lately appeared in our set," he writes. He celebrates her delightfully pure, childlike mind, her delicacy, and thoughtfulness. She is deeply attached to him, and to everything artistic, and is uncommonly musical—in short, "just such a one as I might wish to have for a wife." Indeed, he goes further with a hint to prepare his mother for what might be coming, and avows that "if the Future were to ask me whom I should choose, I would answer, unhesitatingly, this one." But "it is all in the dim future," and he explicitly renounces the prospect of a more intimate connection, although he has no doubt that he "would find much more expeditious manner than his reassuring words would give reason to believe."

Friedrich Wieck saw the progress of events with undoubted satisfaction. Whether or not Schumann had already begun to look on his fifteen-year-old daughter with any tenderer feelings than those of an older brother

and companion in art, there was now no danger of its continuance. In August, 1834, Wieck answers the inquiries of Captain von Fricken as to the relations between Schumann and Fräulein von Fricken with undisguised satisfaction, disclosing the true state of affairs with a somewhat clumsy archness. In the autumn the two young people became engaged. On September 5th they met at the house of Schumann's mother in Zwickau for the formal betrothal, after the German fashion; but this ceremony apparently did not take place until later, for not until November does it seem that Captain von Fricken's consent was obtained. Ernestine had finished her studies with Wieck, and had returned to Asch, keeping up a correspondence with her lover. On November 7th Schumann writes rapturously to his intimate friend and confidante, Frau Henriette Voigt: "Ernestine has written to me in great happiness. Through her mother she has sounded her father, and he gives her to me. Henriette, he gives her to me!"

The engagement was of short duration. It was broken early in the year 1836 by Schumann, and under unpleasant circumstances that have not been disclosed. Wasielewski says that their relations grew gradually cooler; a circumstance brought about not only by Ernestine's absence after her return home to Asch, but by a certain reason "that can not be stated," and that made Schumann's withdrawal desirable. And so, according to Schumann's biographer, the engagement was broken in January, 1836, "by a friendly agreement on both sides." It appears, however, to have been a much easier operation for Schumann than for Ernestine. A curious series of eight letters given in Dr. Kohut's life of Wieck, that seem never to have engaged the attention of Schumann's biographers, put a somewhat different aspect on the case from that presented by Wasielewski. These letters are written to Clara Wieck in terms of the greatest endearment and confidential intimacy, though they indicate that Fräulein von Fricken knew that Clara Wieck had supplanted her in her lover's affections. They are dated from July to September, 1836, and give a clear view of a broken-hearted maiden's grief, alternating between a clinging sorrow and wounded self-esteem. Here are a few passages from them:

"All was only a dream and what a terrible awakening. . . . I have suffered much, much, since I left you. I would like to tell you all, but you would not believe it possible. Much of it is of so delicate a nature that one is glad that nobody else knows it; but you I can tell. . . . I have become calmer in the last six months; and in the last three, contented. I yield my strength to bear my sorrow. . . . I can say that I loved this man (Schumann) very, very much, as permen have sought my love; but never again can I feel promised to him, quite definitely, though none of you that I know for certain. . . . Schumann once loved me dearly, a long time, and this hurt me deeply. . . . How exactly about Schumann, no: he has gone down a great deal in my eyes. . . . Oh, if I had only never met badly, but I have forgiven him all he has done to me. . . . I feel quite abandoned and unhappy and pray God that he (Schumann) may not abandon you. . . . I have only good wishes for him from the bottom of my heart, and if I can do anything for him it shall be done with pleasure: for he will never be a stranger to me; but I will never see him again in this world."

To these expressions of a hysteric grief—which hardly suggest a "friendly understanding" in the parting from Schumann—is to be added a letter to Friedrich Wieck, dated less than a month thereafter, in which the young woman unblushingly hastens to assure him that she had known Schumann merely as an intellectual young man; that she never was engaged to him;—she gives the most positive assurance of this;—how could she have done such a thing without her parents' knowledge? All the different subjects, for neither he nor she ever thought of a permanent connection. She herself was soon to be married, and this fact ought to be proof enough that there was never anything between Schumann and herself!

ORIGINALITY IN TEACHING.

BY JEAN PARKMAN BROWN.

Truly an amazing exhibition of a woman's injured pride, and of feminine logic. The letters, on the whole, do not speak well for Fräulein von Fricken's strength of character; and, indeed, it seems clear, from such few glimpses of that young lady's nature and personality as it is possible now to obtain, that she was far from being a suitable woman for Robert Schumann's wife. Fortunately, the world was spared the spectacle of such a *mésalliance* as that of Wagner and Minna Planer.

Like many other circumstances in Schumann's life, his love for Ernestine von Fricken found an enduring record in his music. As the great passion of his life lies revealed to us in pages of the most eloquent outpourings of his creative activity, so this transient attachment found its expression in terms that are cherished as among the precious outgivings of his genius. Schumann's "Carnaval," opus 9, was the outcome of his love for Ernestine von Fricken. As every student of Schumann's works knows, this series of musical pictures is based on the notes representing, according to their German names, the word Asch,—her home,—that is, As (A-flat) C, H (B); or A, S (Es—that is, E-flat) C, H; or S (Es) C, H, A. He writes to his innamorata:

"I have just found that Asch is a very musical name; that my name contains the same letters, and that they are the only musical ones in it."

And he adds a measure of music, giving one of the melodic phrases he derived from these musical letters, and says "that sounds very sad." The "Estrella" of the piece, he afterward observed, is Ernestine. To her also he dedicated the "Allegro," opus 8, published in March, 1835, though composed four years before, and by no means one of the characteristic products of Schumann's genius; he himself said of it that there was little in it but good intentions. Later, after it was all over, when Schumann was already betrothed to Clara Wieck, and in the midst of his long struggle for her hand, and after Ernestine von Fricken had married, he inscribed to her the set of three ballads, opus 31, to verses by Chamisso, at least one of which, "Die Löwenbrant," belongs to his most vigorous and vital productions in the song form.

Fräulein von Fricken married a Count von Zedwitz, and lived only a few years thereafter. That she kept up in some way her acquaintance with Schumann is evidenced by the later dedication to her, six years after her engagement was broken.

It was probably by no means merely a coincidence that Schumann's short-lived passion for Ernestine von Fricken had its origin soon after Clara Wieck had left Leipzig for a period of study in Dresden, and that its end came soon after her return to her father's house, and the renewal of her intercourse with Schumann. Just when the composer's regard for the young artist began to be tinged with a warmer feeling than friendship can not be definitely pointed out. Many of his letters of the period under discussion seem to show such a feeling. Yet there is no reason to doubt the sincerity of Schumann's intentions toward Fräulein von Fricken, while it lasted, though he appears to have had sometimes a certain searching of heart. What else could have prompted that curious remark in a letter to his mother, dated September 5, 1834, otherwise brimming over with the excitement of his intended betrothal on that very day, "this midsummer romance is probably the most extraordinary episode of my life"? And whatever may have been the nominal reason for his severance of his relations with his fiancée, we may be sure that he saw his real and inevitable destiny ahead of him with the return of Clara Wieck to Leipzig.

It took a very short time for Schumann to be off with the old love and on with the new. In January his engagement was broken. In March Clara Wieck started with her father on a long concert tour, and on the first of that month, or within six weeks after his parting from Ernestine, we find him writing to a friend in Breslau to act as dispatching agent and intermediary for his love-letters to Clara, that her father refused to permit her to receive from him. Then begins the story of Schumann's long and grievous struggle to bring his destiny to pass, to effect his union with Clara Wieck. That is another story, and likewise one that has never been fully told,—for all the biographers' eloquence.

In the Boston Directory are registered over six hundred music teachers, and this list does not include all that are in the city. "Psychology," says Professor W. James, "is a science, and teaching is an art, and sciences never generate arts directly out of themselves. An intermediary inventive mind must make the application by using its originality." What a fine opportunity, then, for these six hundred men and women to be inventive and original, to learn patience and self-mastery! Their pupils are at once their cross and their crown.

We are not thinking of the amateur teachers who try to help out a scanty income by giving a few piano lessons; they hardly can be expected to feel the misery of failure or the pleasure of success. It is to be hoped that soon these amateur teachers will vanish, and that a thorough musical education will be deemed essential for all who give lessons, however elementary. To obtain in a school a position of any importance a college degree is required; but almost any one is considered capable of giving music lessons to children. An immense amount of mischief is done in this way, and if the pupil does finally go to a thorough teacher, how tedious the undoing that must inevitably follow!

The amateur teacher may be contented to teach her pupil to stumble through a few pieces to an admiring indulgent mother, but other teachers, who number among their pupils those who are in their turn to become teachers, should have a high ideal of what they are to impart.

Schumann says, "The most important thing is to cultivate the sense of hearing." A child shows usually at an early age if he has the greatest qualification for music,—a good ear,—by singing melodies and picking them out on the piano. As a child, Chopin's ear was so delicate that he cried with pain at the first sound of the pianoforte; and the child Mozart fainted under the intolerable blare of the trumpet; Weber was taught to sing almost before he was able to speak; Liszt one day, when he was six years old, sang correctly a theme from a concerto by Ferdinand Ries that he had heard only once. If a good ear, then, is the most important thing to possess, should not every pupil's sense of hearing be cultivated as much as possible?

In training the average pupil's hand the teacher can hardly expect that the pupil will some day achieve a concert technic, but he may hope that he will acquire enough skill to interpret good compositions. In training the average pupil's ear the teacher can hardly expect to make it perfect, but the attentive listening that he must give in trying to distinguish tones, intervals, etc., will improve his ear and give him greater power to enjoy music. Then why not cultivate this power? A child with natural musical ability can be trained, in a short time, to distinguish many intervals, also major, minor, dominant seventh, augmented and diminished chords.

I have found in my teaching that pupils' ears improve greatly by a right course of instruction. One young pupil who could not distinguish between C and a C and D struck simultaneously found, at the end of a year's instruction in ear training, no difficulty in recognizing major and minor chords, and various intervals. At first, a young pupil may not be able to repeat a given tone on a second piano, but will often learn by the end of a month—taking lessons two or three times a week—to repeat, readily, any given tone.

Let the teacher be inventive in the manner of training his pupil's ear. All pupil's ears can not be trained in the same way. A pupil with a quick ear can remember readily a number of intervals, whereas one less gifted would be confused with the same amount. Let the slower pupil in learning the intervals try at first to distinguish between those with the most decided difference, such as a major second and a perfect octave, the major seventh and perfect fifth; then, later, let him distinguish between the perfect fifth and fourth, etc.

"A simple study of harmony and the training of the ear," says W. R. Spalding, "should always go hand in hand with the training of the fingers." The training of

the ear and the knowledge of harmony are the foundation for the study of music. Time given to them is not lost; they are there for use, whatever instrument is studied, whatever method is followed. They help in the mastery of one's own and the better understanding of other instruments.

How much talk one hears to-day about method! The curve more or less of a finger does not make a good musician; the wrist held a little higher or lower does not give a perfect technic. The tools to work with are indispensable. The muscles of the arm, hand, and fingers must be trained by patient, thoughtful exercise to make the tone the player wishes—the brilliant arpeggio, or the pianissimo scale.

Does he teach the Leschetizky method? That is the cry one hears at present, with no inquiry as to the ability or power of teaching of the musician. Liszt, the emperor of pianists, had not studied under a Leschetizky *Vorbereiter*, yet he had a perfect technic. Rubinstein, Paderewski, Carl Baermann, De Pachmann, were trained in different schools. Moreover, the great teacher Leschetizky denies that he has one method, and says he teaches "people to play the piano in the simplest way possible." We are told that he devised special exercises for the peculiarities of Paderewski's hand.

To no single musician, of course, is due the present advancement of piano technic. Every musician must adopt certain ways peculiarly his own. The excellent manner of training the hand in an arch is peculiar to Leschetizky. The leading of the hand in a scale and arpeggio was thought out by Deppe. The valuable octave school was the work of Kullak.

Hands differ as much as faces; and all hands can not be trained in the same way. Here is an opportunity to be inventive in the manner of training the pupil's hand, and original in the application of the science of technic.

"Teaching is an art." The artist does his best work with a model that inspires him. The teacher can give the best he has only to a pupil who is naturally responsive and meets him "half way." Try, for instance, to teach the pupil who thinks he knows everything. The conceited pupil is the most trying of all, for usually he has a good deal of laziness and but little talent. With him your enthusiasm of imparting dies; you feel numb and stupid; you teach him mechanically; you are a teaching machine, doing what you are paid for. Many such pupils would spoil a teacher. They are the artist's commonplace model!

Thank heaven for a pupil with talent who is willing to work! With him you are full of the enthusiasm of imparting. Illustrations that may help him come as inspirations—you are all life and fire! New beauties are revealed to yourself in the music you are teaching. You are giving the best you have to your pupil; you are becoming greater in the "art of teaching."

What a wide range of musical literature there is from which the teacher can make a choice for his pupil according to his individual need! There are the easier works of Bach, Beethoven, Schumann, etc. He can have the practice of ensemble playing in the Schubert sonatas for piano and violin, and in the easier Haydn trio, etc. The ensemble playing is always a pleasure, and, of course, excellent practice.

As there is so much good music that a child can study, why give a young pupil the greatest masters' greatest works that he can not possibly understand? We have heard a child of marked talent play the introduction to Beethoven's "Pathétique Sonata" in march time!

Paderewski, when the hall is hushed to absolute stillness, has played the Chopin "Trauermarsch," and made his hearers feel the inevitableness of death, and the infinite sorrow of the composer. Then imagine hearing a young girl stumbling over it, or even playing it "nicely"!

To refer again to Professor James: "Psychology is a science, and teaching is an art; . . . science only lays down lines within which the rules of the art must fall, laws which the follower of the art must not transgress; but what particular thing he shall positively do within those lines is left exclusively to his own genius. One genius will do his work well and succeed in one way, while another succeeds as well quite differently; yet neither will transgress the lines."

Schumann: A Vanishing Star.

BY OLD FOGY.

DEAR me! I was quite overwhelmed by your remarkable Schumann number, dear Mr. Editor—the November number, containing the estimates of Messrs. Henderson, Alfred Veit, Law, Louis C. Elson, Henry T. Finck, Emil Liebling, and Frederick Dean. Mr. Elson's article appealed to me because of its sane consideration of the subjective character in Schumann's compositions. Mr. Veit, as usual, is thorough, and Mr. Liebling—heavens, what that man knows about piano technique!—is the most practical of all—from the teacher's point of view. I had prepared a few disjointed ideas for you, but when I saw the list of names announced, my modesty got into a blue funk, and I resolved to keep the story to myself. But now that every one has had his say, I venture to send you a brief résumé of the rise and fall of musical romanticism in my own experience. It may serve or it may not. Old people, old fogies like myself, do not always stop to consider the chilling effect of their words of wisdom. That is the reason young folks are so seldom good listeners to the graybeards. "Because thou'rt virtuous" must we enjoy no more our musical cakes and ale? Certainly not; enjoy them to the full, but beware of the morning's headache!

The missing meteors of November minded me of the musical reputations I have seen rise, fill mid-heaven with splendor, pale, and fade into ineffectual twilight. Alas! it is one of the bitter things of old age, one of its keen tortures, to listen to young people, to hear their superb boastings, and to know how short-lived is all art, music the most evanescent of them all. When I was a boy the star of Schumann was just on the rim of the horizon; what glory! what a planet swimming freely into the glorious constellation! Beethoven was clean obscured by the romantic mists that went to our heads like strong, new wine, and made us drunk with joy. How neat, dapper, respectable and antique Mendelssohn! Being Teutonic in our leanings Chopin seemed French and dandified—the Slavic side of him was not yet in evidence to our unanointed vision. Schubert was a divinely awkward stammerer, and Liszt the brilliant centipede amongst virtuosi. They were rapturous days and we fed full upon Jean Paul Richter, Hoffmann, moonshine and mush. What the lads and lassies of ideal predilections needed was a man like Schumann, a dreamer of dreams, yet one who pinned illuminative tags to his visions to give them symbolical meanings, dragged in poetry by the hair and called the composite, art. Schumann, born mentally sick, a man with the germs of insanity, a pathological case, a literary man turned composer—Schumann, I say, topsyturvied all the newly born and, without knowing it, diverted for the time music from its true current. He preached Brahms and Chopin but practised Wagner—he was the forerunner to Wagner, for he was the first composer who fashioned literature into tone.

Doesn't all this sound revolutionary? An old fellow like me talking this way, finding old-fashioned what he once saw leave the bank of melody with the mintage glitteringly fresh! Yet it is so. I have lived to witness the rise of Schumann and, please Apollo, I shall live to see the eclipse of Wagner. Can't you read the handwriting on the wall? *Dinna ye hear the slogan of the realists?* No music rooted in bookish ideas, in literary or artistic movements, will survive the mutations of the *Zeitgeist*. Schumann reared his palace on a mirage. The inside he called Bachian—but it was n't. In variety of key-color perhaps; but structurally no symphony may be built on Bach, for a sufficient reason. Schumann had the great structure models before him; he heeded them not. He did not pattern after the three master-architects, Haydn, Mozart, and Beethoven; gave no

time to line, fascinated as he was by the problems of color. But color fades. Where are the Turners of yester-year? Form and form only endures, and so it has come to pass that of his four symphonies, not one is called great in the land where he was king for a day. The B-flat is a pretty suite, the C-major inutility,—always barring the lyric episodes,—the D-minor a thing of shreds and patches, and the Rhenish—muddy as the river Rhine in winter time.

The E-flat piano quintet will live and also the piano concerto—originally a fantasia in one movement. Thus Schumann experimented and built, following the line of easiest resistance, which is the poetic idea. If he had patterned as has Brahms, he would have sternly put aside his childish romanticism, left its unwholesome if captivating shadows, and pushed bravely into the open, where the sun and moon shine without the blur and miasma of a *décadent* literature. But then we should not have had Schumann. It was not to be, and thus it is that his is a name with a musical sigh, a name that evokes charming memories and also, I must admit, a name that gently plucks at one's heart-strings. His songs are sweet, yet never so spontaneous as Schubert's, so astringently intellectual as Robert Franz'. His opera, his string quartets—how far are the latter from the noble, self-contained music in this form of Beethoven and Brahms!—and his choral compositions are already in the sad, gray *penumbra* of the negligible. His piano music is without the clear, chiseled contours of Chopin, without a definite, a great style, yet—the piano music of Schumann, how lovely some of it is!

I will stop my heartless heart-to-heart talk. It is too depressing, these vagaries, these senile ramblings of a superannuated musician. Ah, me! I too was once in Arcady, where the shepherds bravely piped original and penetrating tunes, where the little shepherdesses danced to their lords and smiled sweet porcelain smiles. It was all very real, this music of the middle century, and it was written for the time, it suited the time and when the time passed, the music with the men grew stale, sour and something to be avoided, like the leer of a creaking, senescent *beau*, like the rouge and grimace of a *debile coquette*. My advice then is, enjoy the music of your epoch for there is no such thing as music of the future. It is always music of the present. Schumann has had his day, Wagner is having his, and Brahms will be ruler of all, to-morrow. *Eheu Fugaces!*

There was a time, *mes enfants*, when I played at all the Schumann piano music. The "Abegg" variations, the "Papillons," the "Intermezzi"—"an extension of the 'Papillons,'" said Schumann—"Die Davidsbündler," that wonderful toccata in C, the best double-note study in existence,—because it is music first, technique afterward,—the seldom attempted "Allegro," opus 8, the "Carnaval," tender and dazzling miniatures, the twelve settings of Paganini, much more musical than Liszt's, the "Impromptus," a delicate compliment to his Clara. It is always Clara with this Robert, like that other Robert, the strong-souled English husband of Elizabeth Browning. Schumann's whole life romance centered in his wife. A man in love with his wife and that man a mal to the flighty, capricious younger set, the Bayreuth a sympathetic artist, the composer writing for her, her. Decidedly one of the prettiest and most wholesome pictures in the history of any art.

Then I attacked the "F-sharp Minor Sonata," with its wondrous introduction like the vast, somber portals to some fantastic Gothic pile. The "Fantasiestück," opus 12, still remain Schumann at his happiest, and

easiest comprehended. The "Symphonic Variations" are the greatest of all, greater than the "Concerto" or the "Fantasie in C." These almost persuade one that their author is a fit companion for Beethoven and Chopin. There is invention, workmanship, and a solidity that never for a moment clashes with the tide of romantic passion surging beneath. Here he strikes fire and the blaze is glorious.

The "F-minor Sonata"—the so-called *Concert sans orchestre*—a truncated, unequal though interesting work; the "Arabesque," the "Blumenstück," the marvelous and too seldom played "Humoreske," opus 20, every one throbbing with feeling; the eight "Novelletten," almost, but not quite successful attempts at a new form; the genial but unsatisfactory "G-minor Sonata," the "Nachtstücke," and the "Vienna Carnival," opus 26, are not all of these the unpremeditated outpourings of a genuine poet, a poet of sensibility, of exquisite feeling?

I must not forget those idylls of childhood, the "Kinderscenen," the half-crazy "Kreisleriana," true soul-states, nor the "Fantasie," opus 17, which lacks a movement to make it an organic whole. Consider the little pieces, like the three romances, opus 28, the opus 32, the "Album for the Young," opus 68, the four fugues, four marches, the "Waldscenen"—Oh, never-to-be-forgotten "Vogel als Prophet" and "Trock'ne Blumen,"—the "Concertstück," opus 92, the second "Album for the Young," the three fantasy pieces, opus 111, the "Bunte Blätter"—do you recall the one in F-sharp minor so miraculously varied by Brahms, or that appealing one in A-flat? The "Albumblätter," opus 124, the seven pieces in fughetta form, the never played "Concert allegro in D-minor," opus 134, or the two posthumous works, the "Scherzo" and the "Presto Passionata." Have I forgotten any? No doubt. I am growing weary, weary of all this music, opiate music, prismatic music, "dreary music"—as Schumann himself called his early stuff—and the somber peristaltic music of his "lonesome, latter years." Schumann is now for the very young, for the self-illuded. We care more—being sturdy realists—for architecture, to-day. These crepuscular visions, these soft croonings of love and sentiment are out of joint with the days of electricity and the worship of the golden calf. Do not ask yourself with cynical airs if Schumann is not after all second-rate, but rather, when you are in the mood, enter his house of dreams, his home beautiful, and rest your nerves. Robert Schumann may not sip ambrosial nectar with the gods in highest Valhall, but he served his generation; above all, he made happy one noble woman. When his music is shelved and forgotten, the name of the Schumanns will stand for that rarest of blessings, conjugal felicity.

DUSSEK VILLA ON THE WISSAHICKON.

SPEAKING of piano practice, the eminent virtuoso, Emil Sauer, recently paid a high tribute to his teacher, Nicolas Rubinstein. "His creed," he said, "was that it is not how long one practises, but how. And he taught us how. He taught us how to utilize our brains as well as our fingers. It is the brains which are chiefly taxed. Playing must become merely mechanical if such is not the case, and in these inventive days mechanism can accomplish this kind of playing much better than the human fingers. I never practise now longer than four hours a day, and I never play formal exercises or studies. Beethoven's concertos and Hummel's works, not to mention the compositions of other masters, contain 'exercises' infinitely more valuable than any which have ever been written with the express purpose of attaining digital agility. After once acquiring technical perfection in the playing of a composition, I throw my whole mind and soul into the reading in order to infuse feeling and expression into every note. Consequently, I have to be enthusiastic when I practise, or give it up. No; I do not study every effect and every expression. That would be the merely mechanical again. Oftener than not when I am playing before an audience the music rouses something within me, and I find myself giving entirely new interpretations to passages."—*"Music," London.*

TONE.

BY ROBERT BRAINE.

DEMOSTHENES said that the first requisite in oratory was delivery; the second, DELIVERY, and the third, DELIVERY. In music it might be said that the first requisite is tone; the second, TONE, and the third, TONE. A lovely tone in music is the alchemist which transmutes all it touches into pure gold, and dignifies the most common melody into a thing of beauty.

I noticed a striking illustration of the immense power of a beautiful tone at a concert which I attended recently, given by Sousa's Band. The trombone soloist, Mr. Pryor, had played a long and difficult *fantasie* for the trombone, which was received with much enthusiasm and an encore demanded. As soon as the applause had died down, he commenced to play the encore, and imagine what it was! Nothing else than that much battered melody of the street, "Just One Girl," which is sung, whistled, and banged on boarding-house pianos from one end of the country to the other.

Under the magic of Mr. Pryor's beautiful, vibrant, golden tone and exquisite phrasing, however, this time-worn ditty became an entirely new proposition. The audience followed the undulating waltz rhythm and the beautiful tones with a hush of delight, and when the artist had concluded, burst into applause even more hearty than that which had greeted the conclusion of the *fantasie*. Now, what had accomplished this musical marvel? Nothing but the all-powerful effect of a beautiful tone! If a lesser artist had inflicted such a piece on the audience, instead of applause, he would probably have been greeted with hisses.

During its popularity, "Just One Girl" has probably been tooted by the trombone player of every theater-orchestra in the country, but how many have been able to achieve with it the success which I have described in Mr. Pryor's case? The reason is that their tones were coarse, or muddy, or blatant, or all three, while those of the greater artist were perfection itself.

The fact of the matter is that a beautiful tone on any instrument, or in the case of the human voice, is the very first requisite. What is the difference between the singing of Patti and Miss Nobody, even though they sing the same compositions? The difference is just about \$4990 per concert; and why? Simply because one has the tone and the other has not.

No class of teachers are so lax about giving due attention to the proper production of tone, and to the different varieties of tone, as our piano teachers. Of course, great teachers understand the importance of the matter and devote their best energies to the improvement of the tone of their pupils, but too large a proportion of our piano teachers are content to teach the piano as a sort of musical type-writer, simply showing the pupil what keys to jab down, and letting it go at that.

So many teachers seem to think that if they can get their pupils to rattle off a great mess of notes, both in the way of studies and showy parlor pieces, their work has been conscientiously done. As to spending a good proportion of the lesson in teaching their pupils how to produce beautiful and perfect tones, they seem to think that it would be an unwarranted waste of time, which would be better employed in learning an extra piece.

Such teachers never seem to appreciate the fact that the simplest thing on the piano, played with beautiful tone and proper expression, produces upon an audience an effect a thousand times greater than a difficult piece played in a jumbled-up manner, and with a weak, hard tone.

I once heard a little girl make a remark about her teacher which had deep significance, although she was not aware of it. She said, "Ain't it funny? I would sooner hear my teacher, Professor G., play the scales than to hear any one else play pieces; he plays 'em so pretty!"

The child was right, and, without knowing it, was a deep critic. Her musical instinct contrasted the beauty of tone and perfection of technic with which her teacher played the scales with the bad, weak tone and faulty technic of the people whom she heard playing pieces.

Too many ambitious teachers like to have on their recital-programs as many numbers as possible which are used by artists such as Paderewski, d'Albert, Rosenthal, etc., in their concerts, without much regard as to how their pupils play them.

Go to a matinee when Paderewski or Rosenthal plays, and listen to the young ladies as they look over the program. "Oh! I play this, and this," Miss Jones will say; "they are as easy as an old shoe." "Yes," Miss Smith will say, "I had them both last year and don't play them any more, and I am now studying this, and this, and this." Miss Brown and Miss Robinson will then chime in that they are studying "this" and "that" on the program, and the people sitting around the fair pianists begin to be impressed by the fact that these girls could go on the stage, take the piano away from the Polish giant, and give all the numbers on the recital themselves, without change. The difference would be just this, however, that after the first few bars the audience would rise *en masse* and rush for the box-office to get their money back.

How often do we hear young ladies make remarks like this: "Good gracious! here Paderewski is going to play that easy little 'Spring Song,' of Mendelssohn. Why I had that year before last, and gave it up before I half learned it, because my teacher said it was too easy."

This young lady would no doubt be surprised to learn that it would take her years to learn to play this composition as an artist should. And yet she had given it up as too easy!

We have a decided surfeit of this "type-writer" piano-teaching in this country. Let us try to teach our pupils some of the qualities of the piano as a singing instrument. There might be some excuse for type-writer pianism in the old days of the tinkling clavichord and spinet, when the average piano (?) had about as much resonance as a banjo or a xylophone; but in the presence of a modern grand piano, with its extraordinary resources of triple-strings, sounding board, and pedals, it is a disgrace for pupils to do "chop-stick" playing.

Our teachers should give the greatest possible attention to teaching their pupils how to make the piano sing. It is the highest art and gives the simplest melody the greatest charm.

What is the use of a lot of execution if the tone is not there? It is like making an elaborate ball-dress out of cotton-bagging and trimming it with paper-muslin and cambric, instead of using silk, satin, and lace. The workmanship may be all right, but if the material is of the wrong kind, the dress will look ridiculous. Alas! how many of these "cotton-bagging" affairs we have in music-teaching! how many misguided piano students playing the rhapsodies of Liszt who can not play the simplest sonatina by Kullak with a good *cantabile*, and who can not play the scales with a really good tone!

A beautiful tone at once thrills and interests every one who hears it, no matter how trivial the composition which is played. It is strange that it does not dawn on some of the would-be soloists and students, whose efforts are not appreciated by the audiences for whom they play, that the trouble is with them and not with the audiences. The most ignorant audience will be enraptured with really beautiful tones. The people can not help it; it is natural to love beautiful tones. This is so self-evident that it is really astonishing when one thinks of the thousands of teachers and the hundreds of thousands of pupils who teach and study the piano year after year simply with the idea of hammering down the notes with some semblance of correct time, but without the slightest idea of giving any attention to producing a beautiful tone on the piano.

For the production of full, singing, well-rounded tones on the piano, years of patient work are necessary, but it is work that is well repaid, as fine tone is the only material out of which really good music can be fabricated and which will bring success in the end.

In these days of perfect technic, artists are getting to be judged more and more by their tone. Shakespeare makes Iago advise Cassio constantly to "put money in his purse" if he would succeed: the musical student should be advised to "put tone in his playing" before everything.

TEACHING TONALITY.

BY WILLIAM BENBOW.

WE are so fond of resting satisfied when a pupil can answer certain questions in a certain way, and of accepting that as evidence that he knows the subject. For example, we ask the pupil what key a certain piece is in, and we are glad when he answers correctly, and are rather pleased with ourselves as teachers. And if our pupils can rattle off the various signatures and their respective keys, my! what thorough teachers we must be! And yet there is hardly a thing in our machine-made methods that is more parrot-like.

Ask your advanced pupils what they mean when they say that a piece is in this or that key, and you will discover what a mechanical process the whole thing is.

Perhaps too many teachers imagine that the question of tonality somehow belongs to the abstruse subject of harmony, with which the pupil has no sympathy and which he is too immature to understand. And too often such teachers will construct a beautiful and all embracing definition of the word tonality and have the pupil repeat it—and the parrot learns a new trick!

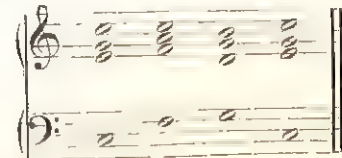
But, discarding all technical phrases, a practical demonstration at the piano will clear the atmosphere speedily.

Take a tune like "America." Let the pupil pick out (from memory) the melody beginning on g, then in f, d, etc. In doing so, he will soon perceive two phases of the subject. One is that while the melody seems to fit together just the same (if he gets the black keys right), it can be played or set at different levels of pitch, that is, in a higher or lower key.

The second point he discovers is that there are certain differences in the use of the black keys that have to be made in order that the melody may preserve its identity in the different keys.

To bring out a third phase, let the teacher play the tune himself in four-part harmony, playing it through up to and including the next to the last chord, and there break off without playing the last chord. The pupil will feel at once that the last chord and melody-note is necessary to give the feeling of rest, satisfaction, and finality. To impress this most important point more firmly, take a hymnal and show him how the last note of the bass, and almost always of the soprano, is the key-note or tonic.

A few minutes of this kind of work will demonstrate accurately the three points of relative pitch of keys, of the peculiar relationship of tones to a pivotal key that calls for different signatures, and of the idea of goal and finality. And these phases may be crystallized for his own application or "home consumption" into the old-fashioned exercise:



By transposing this into the various keys, he will have a digest of the entire subject, particularly if the teacher points out the three phases as the pupil proceeds from one key to another.

The teacher is often surprised at the readiness and interest with which younger pupils can appreciate and do this work. The truth is that children absorb unknowingly a good deal of harmonic experience and are delighted when they can reproduce some of the effects for themselves. The child can acquire a great deal of harmonic knowledge, as he does his grammar, by example, and "unconscious intuition," imitation, without frightening him with terms and rules better fitted for the demands of his riper experience.

THE man of genius is in advance of his time; he breaks out the path in which later those will walk who have admired him or perhaps unconsciously have felt his influence. Hence the great successes of estimable artists of second rank while the true genius is most frequently misunderstood in his time—A. Lavignac.

A TRUE STORY.

A TALE OF A MUSIC STUDENT.

BY LEONARD LIEBLING.

SLOWLY the "Augusta Victoria" slipped her cables, drew away from her pier at Hoboken, swung about in mid-river, and pointed her prow toward the Narrows.

Among the eager watchers on the wharf were two young men, who waved their hats and handkerchiefs until long after it was possible to distinguish a single face on the fast-fading steamship.

Allen, the younger of the two, heaved a great sigh, and turning to his companion, said: "Another one gone. When you leave, I shall be the last one here of the old crowd."

"Why don't you come with me?" asked the other.

"Why?" echoed Allen, with a sad smile. "Firstly, because I don't care much about going; secondly, because I have n't the money to go with."

"In your place I would reverse the order of those objections. You know you want to go just as much as I do."

"I'm not sure," responded Allen. "I was always satisfied to stay in New York and finish my studies with Falkenberg; but since you fellows have all left the class, I have begun to wonder whether I, too, should n't like to go abroad and study with some of those great ones."

"It's absolutely necessary, my dear fellow," assured Dorland, warmly. "This is no atmosphere——"

"The old argument," laughed Allen.

"Old, but true. How can a fellow become imbued with the proper art spirit in a country where there is none?"

"Oh, as for that——"

"Nonsense! Don't talk to me about our operas and orchestras and half-baked symphony concerts and musical clubs and all that rot. Those things have not yet grown to be a part of us. They're all too new, too machine-made, too modern. They smell of fresh pine-wood and paint. How are we to find inspiration in a country where the musician is considered a mooning imbecile, a genteel loafer, a plaything, a fad? How can you for one moment compare Falkenberg to Joachim—a man who was the intimate friend of David, Spohr, Wieniawski, Vieuxtemps, Sarasate, Ernst, Mendelssohn, Liszt, Wagner, and dozens of other wonderful musicians? Why, a word from him is worth a year's teaching from any one else."

A DECISION.

When Allen reached home that day he began to practise, but his mind was far from his work. After repeating a few times some measures from a Kreutzer étude, he dropped his bow, placed his instrument on the bed, and sat down to think.

Why, indeed, should he not go abroad and study with Joachim, the world-famous artist and teacher? No money? Other fellows' parents had no money either, yet they managed to send their sons to Europe. He could live economically and study at a conservatory—at the Hochschule. That would be cheaper than Dorland's plan of taking private lessons. Dorland's father is only a bookkeeper. How does he manage? Of course, a fellow could learn from Falkenberg—learn a great deal in fact; but the question is, Could he become a great artist? Falkenberg had never contrived to astonish the world; then how could he help anybody else to do it? There must be lots of things that Falkenberg doesn't know—things which Joachim could show him. What had Dorland said: "A word from him is worth a year's teaching from any one else." Of course it is. The reason is perfectly plain. What a fool he had been all this time——

Fired with his new enthusiasm, Allen could hardly await the home-coming of his father.

At supper Allen, Sr., said to his son, "Well, did your friend leave this morning?"

"Yes, I saw him off, and I wish I could have been in his place."

This was uttered so earnestly that father and mother exchanged a rapid glance, and Allen, Sr., said: "You

will be some day, my boy. Your mother and I have been talking about it for some time, and in a few years, when you want to finish your studies, and we have saved enough money, we'll send you, even though it will be hard to let our only boy go from us."

Allen was in that frame of mind which knows neither restraint nor reason, so he blurted out: "Some day" and "when" I want to finish! I want to finish now, and I want to go now. All the fellows are gone, and when they come back in a couple of years, full-fledged artists, I shall still be a student playing études, dependent on Falkenberg, and as far from being finished as I am now."

"You surprise me greatly," said Allen's father seriously. "I thought you liked Falkenberg very much, and that you were getting along very well indeed. Why, you've had three new pieces this month——"

"There you go. My dear father, you can't understand those things. You don't know anything about music. I'm dissatisfied, and I can't work under him any longer. Why, I haven't even a decent staccato; and what is an artist without a staccato? Only Joachim's bowing can help me with that. I tell you, I must go to Europe or retrograde in my playing."

"Of course, your father and I are no musicians," argued sensible Mrs. Allen gently; "but it does seem to me you might try some other teacher here before you go away so far and risk so much money. Could n't some other player show you this bowing?"

"Not one," answered Allen, with a twinge of conscience at this gross prevarication.

Mr. and Mrs. Allen believed in each other and in their son, so the three sat together late that night calculating, discussing, and planning until it had been decided the young violinist should go abroad with Dorland.

"You know at what a sacrifice we let you go," said Mrs. Allen, her eyes filling. "At what a sacrifice of money and of——"

Allen kissed away his mother's tears, and assured her, "You will never regret it."

He walked on air for the next fortnight, and knew not a moment's unhappiness until the "Patria" had been made loose and he gazed with a last, lingering look at his parents standing side by side on the dock. Then he broke down completely.

THE ARRIVAL IN BERLIN.

Arrived in Berlin, the two young men hunted up their old comrade and former classmate, Hamilton, who secured rooms for them and advised their entering themselves as candidates at the Hochschule. The next few days were spent in practising the pieces they were to play for Joachim and his associates on the jury.

"I don't find Hammie looking at all well, do you?" asked Allen one morning, after their friend Hamilton, who frequently dropped in for a short visit, had left.

"No—but then, you know, he was never very strong. Always had chest-trouble, or something of the kind."

"I think he worries too much. His mother has n't been sending him any money lately. I know he's hard up, because—you won't repeat it, will you?—he borrowed twenty marks from me."

"He did?" said Dorland, in surprise. "Why, he borrowed thirty from me the first day we were here."

"Poor fellow," commented Allen, and both students felt sorry for their friend.

Allen was taken into the great Joachim's class, and at the examination the master had patted him on the shoulder and said, "You have talent, my boy." He rushed off to Hamilton's room in order to tell him the good news.

"Not in?" repeated Allen, in answer to the landlady's information. "When will he return?"

"I don't know," the woman replied. "He has n't been home in two days."

"Well, haven't you any idea where he is?" asked Allen, anxiously.

"I think you'll find him at the Café Austria," said the gracious landlady, slamming the door in the young man's face.

At the Café Austria, Allen found a number of American students, all smoking and playing billiards or cards.

Hamilton, haggard and thin, smoking a pipe, sat at one of the small tables playing cards with four other Americans. Over their heads hung a placard inscribed, "No gambling allowed."

A PHASE OF STUDENT LIFE.

"Hammie, what's the matter with you? I've just been to your house, and your landlady——"

"Worried, is she? Well, she ought to be. It's past the first of the month. That's why I've fought shy of the coop. Been living with Neville here. To-morrow his rent's due; then we will both move. Got any room in your place?"

Allen was very sorry for him, and then remembered that Dorland had a double bed in his room. "I'm sure you'll be welcome to half of it," he added.

"Then let's go there at once," said Hamilton, pushing back his chair. "I'm tired to death. How much do I owe here? Fourteen marks? Have you any money, Allen?"

Allen handed him a twenty-mark piece, and Hamilton paid his debt. The six marks which he received in change he handed to the waiter. "I do n't know how much my bill is," he said; "count it up, and keep the rest."

Allen was very much surprised, and said so.

"That's nothing," returned Hamilton. "You lose one time and you win the next. It evens up in the end, when the same crowd plays together all the time."

"Do they play every day?" asked Allen.

"Every day—and every night, too," answered Hamilton, with a short laugh.

"When do they study?"

"An hour before they go to lessons. They're all talented fellows, you know. A fellow must have some recreation. Very taxing, this music study; great strain on the nerves. That's where you get the true Bohemian spirit—at the café. What is an artist without knowledge of life? A stick. Practice is all right for technic, but all wrong for temperament. You must get rid of your Americanism. Get rid of your stiffness and your conventionality. You'll never be a great artist if you do n't. Rules and systems are for mathematicians, not for us."

ACQUIRING TEMPERAMENT.

Allen admired Hamilton greatly, for he was a Joachim pupil who stood in high favor with the master. Among the Hochschule students Hamilton was frankly acknowledged to be the most talented violinist in the school.

The three Americans were soon established together, and Hamilton proceeded to get temperament into his friends, as he expressed it.

Allen quickly learned to play an excellent game of billiards, and he practised this fascinating sport assiduously, for his new friends at the café explained that it was splendid for the wrist, and just the thing to lend lightness and delicacy to his faulty staccato. Dorland also, not being blessed with a spontaneous staccato, played billiards a great deal.

They both liked exceedingly the taste of Münchener beer, and in a few months Allen could drink more and quicker than any of his companions.

One evening the little table in the corner knew an absentee, and Hamilton called over: "Take a hand, Allen? There are only four of us, and five's a better game."

"Never played in my life," answered Allen.

"Time to begin, then," said Hamilton. "I'll show you the game. We won't take advantage of you, you know. Beginners always win, anyway."

Allen tried, and succeeded surprisingly. After being informed several times that under no circumstances was it permissible to "open" a "jack-pot" with a pair of sevens, and that one does not raise five times on of the game, late next morning, he had won sixty-five marks.

Soon thereafter it became an open question at the café whether Allen was best at poker, beer, or billiards.

OBSTACLES TO PROGRESS.

By a strange trick of fate, the letters from his mother generally arrived on the mornings after his worst dissi-

pations. On such occasions he would lie in bed, blink painfully at the well-known writing, and with aching eyes, bursting head, and parched lips, read the tender, loving phrases, that burned into his brain like the most bitter sarcasms.

Then Allen would rise, wash, dress, ring for his coffee, take up his fiddle, and exercise his stiff fingers. Thereupon a voice was sure to be heard in expostulation: "For Heaven's sake! Can't you let a fellow sleep? Stop those confounded scales."

"But I must practise," Allen would make answer.

The voice then resolved itself into a very much disheveled young man, who sat bolt upright in bed and howled: "Practise? Why did n't you stay in New York if you want to practise? What did you come to Europe for, anyway? Practise to-morrow, and be a Paganini one day later. The idea of waking people in the middle of the night!"

Then Allen would write his mother a nice long letter, telling her that he had not been working excessively of late, owing to disturbing influences, but he intended to begin next day making up for lost time.

These letters were to Hamilton as a red rag to a bull. One morning he remarked: "I don't understand how a fellow who writes such infernally clever excuses to the Hochschule teachers can be such a softy when he gets a letter from his mother. Why, man, anything you say is believed. Oh, that reminds me! I have a lesson at eleven with Joachim. Write me an excuse to send. No sickness and no deaths in the family. I've had every illness in the calendar and my entire family has perished long ago. I need something new."

Allen wrote for some moments; then he showed the note to Hamilton, and they both dashed into Dorland's room and awoke him.

"Here, listen!" and then Hamilton read: "Most respected Master: It is impossible for me to attend my lesson to-day as I am in a state of complete collapse. You would ask why? Do you not remember, dear Master, that at my last lesson you gave me the Beethoven Concerto to study? I began it, and never have I regretted a thing more. What a divine composition! I can not, I would not, play it for you this morning. It is sacrilege to murder such a heavenly work. I shall not come to you again before I can play it to satisfy myself. That will be in about two weeks. Sympathize with me, dear Master. I am too impressionable."

In this wise passed the winter, and the spring vacation was near at hand.

AN INEVITABLE DESTINY.

On a warm evening in May the three friends sat at the Café Austria and discussed the playing of a new Russian violinist whom they had just heard.

Allen and Dorland did most of the talking, until they noticed that Hamilton appeared unusually abstracted. "What's the trouble, Hammie?" inquired Allen.

Hamilton sat up straight, pounded his fist on the table, and said: "I'm going to quit this sort of thing. I'm a wreck. Look at my complexion, my eyes—"

"We don't look any better," consoled Dorland.

"That does me no good. I'm not well, boys. My lungs were never any good, and they haven't grown any better the last six months. I—I'm in a bad way. I know it."

His friends said it was a cold, and they took him home and put a plaster on his chest.

In the night he awoke and kicked off his covers. "Whew! I'm hot," he complained.

"You've got fever, Hammie," said Allen; and, in spite of the patient's protests, Dorland was sent for a doctor.

Allen put a newspaper over the lamp and sat on the edge of the bed.

"I've had these spells before," said Hamilton; "it's a cold, possibly a congestion; but everything counts when a fellow has weak lungs. What an imbecile I was to go on as I did when I should have been in bed every night at ten o'clock."

The doctor announced that Hamilton had a cold. "Not severe—but may grow worse," he added. "Send for me if the fever rises."

Toward morning Allen was awakened by Hamilton's

coughing. "I'm burning up inside," he gasped; "I can't breathe."

Dorland again went forth for the doctor.

"If only you don't get real sick," said Allen anxiously.

"Get sick? What do you suppose I am now?" returned Hamilton, with a flash of his wonted humor.

"Say, I may ask you to write a letter for me—to my mother. She knows all about my doings here. You know, she has n't sent me any money in a year. She wrote me I could go back to her when I had reformed—oh, bosh! It's really disgraceful how cowardly a fellow becomes when he's sick."

In a few hours Hamilton was delirious, and at noon the doctor announced that the young man could not live through the day. "Pneumonia; both lungs—what there is of them," was his verdict.

Allen and Dorland stared silently, agonizingly, on the pale face of their dying friend.

They seemed to sit hours thus, when Hamilton suddenly opened his eyes and asked for a glass of water.

"I'm so glad you're better, dear old Hammie," sobbed Allen.

"Will you do me a favor, Allen?" asked the consumptive, in a weak voice.

"Anything you wish," assured Allen.

"Well, then, take a pen and paper and sit here, near me. I want you to write an excuse for me. You're good at those, you know."

A TARDY REFORMATION.

Allen got the things and said simply, "I'm ready."

"Tell my mother I have reformed,—forever,—and I would have gone to tell her so—but—but—there's your part—the excuse."

Allen bit his pen. "Let me see," he mused.

"I'll leave you to think it out," whispered Hamilton, and lay back on his pillow. A violent fit of coughing shook him. When it had passed, he lay very still, very white, very sad.

"Have you found the excuse?" he asked, with the faintest attempt at a smile.

Allen sobbed aloud.

"There's no use crying about it," consoled Hamilton; "but you must really find one. Do n't forget the words 'reformed forever,' do you hear? Reformed forever! She'll believe you,—you have such an honest way of lying." He sighed and sank back.

"Hammie, dear Hammie," wailed Allen, throwing himself on the bed—

Years later, when Allen gave his concert in Berlin, and achieved a triumph with his performance of the Beethoven Concerto, Dorland was one of the first to reach the artist's room and to congratulate the new master who had been revealed that evening.

"Do you know of what I thought while I played that piece to-night?" said Allen.

"I know," replied Dorland softly.

"It seems hard to say," continued Allen, "but had poor Hammie lived, we—"

"Do n't," pleaded Dorland.

THE LAST WORD.

BY J. FRANCIS COOKE, M.B.

THE musician who accumulates eccentricities with a view to profiting by the attention they attract may find a lesson in the life of an able teacher, recently deceased. His name will be concealed for obvious purposes. Yet, to add interest to the present narration, we may observe that he was a pupil of Karl Czerny, and was associated for many years with Berlioz and Rubinstein. Notwithstanding this vast experience and the fact that he was a remarkably fine natural teacher, an intelligent pupil was rarely able to penetrate through his many idiosyncrasies in less time than a year. Among his customs was that of charging for lessons after they had been taught. He never had any regular scale, and would inform the pupil at the end of the lesson period what he believed the lesson to be worth. His estimate might be ridiculously low or, again, it might be outrageously exorbitant. This, with many other curious mannerisms,

kept several desirable pupils away from him, and caused him to end his days in poverty.

He did, withal, have some customs that showed a specious reasoning, and among them was the subject of the present article—"The Last Word." At the end of every lesson he would, after a few moments' thought, form a short sentence which contained the principal points of importance taken up in the lesson. This concentrated statement of all the points discussed he would deliver in a solemn and impressive manner calculated to fairly brand itself upon a pupil's mind. He then required the pupil before leaving to repeat "the last word" ("der letzter Satz"). At the next lesson his first question was, "What was the last word?" If the pupil faltered, hesitated, or was unable to remember, nothing in the way of persuasion could lead the old pedant to give a new lesson. He simply repeated the last word,—which he invariably remembered,—with the additional instruction to come again next lesson with a better memory. As a student, I felt that this was the most valuable characteristic of his teaching method.

UNITY IN TEACHING.

Only too often do pupils leave a studio with indefinite or incoherent ideas of all that has transpired during the lesson. Very few teachers have truly logical minds. Lessons are liable to cover many irrelevant topics, and end with an anticlimax that reduces the value of the lesson to nil. A practical lesson should be as periodic as a Macaulay sentence, a Tchaikowsky symphony, or a Sheridan comedy. The interest should be sustained to the very end.

This, like all other teaching customs, is largely a matter of habit. Desultory and careless practices must produce worthless results. Fragmentary lessons are frequently the greatest affliction of the music pupil. Let teachers gather up the threads of a lesson and bind them together with "the last word," and give pupils a means of preserving a unified thought during the times spent between visits to the studio. This benediction proved a veritable blessing to me, and I am grateful for an opportunity to pass it onward.

STUDIO COMFORT.

FRANK L. EYER.

A COLD room; a room reeking with the odors of by-gone meals; a room through which members of the family pass and repass during the lesson hour; a meddlesome "junior" member of the family; a pet dog, who would be friendly; a poor piano; a screeching, rickety, piano stool; and so on, and so on.

These are a few of the things the music teacher who gives lessons at the house is running up against constantly, and it is needless to say he finds them all a detriment toward the giving of good lessons.

A cosy, comfortable room, well lighted; a good piano; artistic and tasty surroundings in the way of pictures and ornaments; quiet and seclusion from the rest of the house—that is another picture by way of contrast.

Think you the teacher is at all influenced by such surroundings? Undoubtedly, and how difficult must at times be the effort to throw off the influence of uncongenial surroundings in order that the pupil may receive the proper instructions it is the teacher's duty to give!

It all only goes to show that, in order to give good lessons, the instructor has more responsibility resting on his shoulders than just that his musical knowledge entails.

His environment must be made conducive to good work; his health must be good; his mind must be free from distracting thoughts. In short, the time the teacher gives to his pupils must be given wholly and unreservedly, and entirely free from any personal or private matters, thoughts, or what not that may detract in the least from the lesson.

These are duties he owes his pupils, be they bright, dull, indifferent, talented or void of talent; and if he have in him the making of what is known as "a good teacher," he will see to it that every obstacle that influences him in the wrong direction is removed, or else remedied to such an extent that its power counts for little or nothing.

WHAT IS THE SCALE OF THIS PASSAGE?

PRACTICAL HINTS FOR A PROMPT REPLY TO THIS
COMMON AND OFTEN PEEPLING
QUESTION.

BY FARLEY NEWMAN.

How many a time and oft has the above portentous inquiry, rendered doubly impressive by the index-finger of the teacher directed toward some part of the score where an alarming array of sharps and flats are congregated thick as crows in a cornfield, caused dismay in the breast of the nervous student! How often, when looking at the score of a "new piece" for the first time, have we wondered into what remote regions of scale-land the footsteps of the composer appear to have strayed!

The prompt naming of scales appearing "accidentally" in the course of a composition is a terrible *bête noir* to the student ambitious of reading his name on certificates and diplomas, and singularly enough, I have not seen in print any systematic advice for his help and guidance in the matter.

It matters not whether the passage inquired about be a genuine modulation (a term, by the way, often incorrectly applied to a mere change of scale *en passant*); whether it be just a transposition of some melodic or harmonic material that has previously appeared in the piece; or whether it be one of those sudden and startling incursions into some foreign scale so frequently happened upon in modern instrumental music, and which irresistibly reminds one of Aladdin's magic carpet whereby he was whisked "from China to Peru" in the twinkling of an eye; in each case there need be no difference in the *modus operandi* employed.

There are some individuals endowed with a kind of sixth sense in discerning a new scale at a glance through a cloud of accidentals, but the number of fortunate mortals blessed with this mysterious instinct (for I know not what else to term it) is by no means great, and even these should, at any rate, be able to give their reason for "the faith that is in them" when required. The large bulk of students to whom Dame Nature has been less complaisant must be content to plod perseveringly on systematic lines, and in this, as in most other things, practice and experience directed by an intelligent comprehension of how to set to work, form the highroad to proficiency.

Compositions in which modulations or transpositions frequently occur, and which have not been previously played over, should be selected for practice in scale-naming, the various groups of accidentals being carefully analyzed as they appear after the manner to be presently described. This practice will not only impart facility in scale-naming, but will at the same time cultivate that invaluable faculty of "hearing" music by looking at the score which is as pleasure-affording as it is absolutely essential to the earnest student and embryo composer.

In the first place, the student needs to be perfectly familiar with the particular sharps or flats which distinguish each major and minor scale; bearing in mind, as regards the latter, the small differences between the melodic and harmonic forms, as well as the fact that each relative minor is equally the tonic minor of the major scale commencing with the same key-note or tonic.

Equipped with this indispensable knowledge of scale constitution and relationship, the student is in a position to start "prospecting" for new scales, and should he be examining a composition of the latter-day "advanced school," 'twill certainly not be long ere he espies the accidentals crowding "thick as autumnal leaves in Vallombrosa."

But these accidentals may be of three kinds. Some may be chromatic alterations of the original scale-notes introduced into a melodic phrase for ornament or for variety of effect; others may be alterations in the notes of the harmony for the introduction of a chromatic chord; while others—and these, numerically, the greatest—will be the distinguishing sharps or flats of a new scale. One's melodic instincts will at once point out which are chromatic embellishments of a melodic phrase; a merely bowing acquaintance with harmony will enable

one to distinguish the accidentals characteristic of a chromatic chord, and the remainder of the accidentals must, of course, be scale indicators. Having thus sorted out and classified mentally the various accidental signs, it should be an easy matter to name the scale. The only difficulty likely to fog the student is that in a change of scale lasting but a few bars, it often happens that all the sharps or flats of the new scale do not crop up. In such cases he must, after noting from harmony and melody which of the accidentals appear to be genuine scale indicators, seek conclusive proof of the scale-name from the harmonies themselves; a knowledge of the intervals which go to make up the various triads, chords of the seventh, etc., pointing out to him which of the accidentals are inserted to form these. The recurrence of a leading motif, or some striking melodic figure will often furnish a further clue to the scale, because from one's eye being already familiar with its general aspect and notal components, one knows where to look, in its transposed form, for the tonic of the new scale by recalling to mind where this figured on former occasions. Let us now put these few rough-and-ready rules to a practical test, selecting for illustrative purposes a few bars from that much-played composition of Weber, "The Moto Continuo" of his pianoforte sonata, Op. 24:



Here we have, at bars 1-3, a phrase which has appeared so many times (it is, in fact, the "principal subject" of the movement) that its features are as familiar as those of an old acquaintance, and this being the case, D-sharp in the upper staff are chromatic melodic ornaments, obviously suggested by the chromatic harmony below, which imparts so much piquancy to this passage—the (diminished) seventh upon D-sharp, minus its fifth. It is equally plain, therefore, that the D-sharp and F-sharp of the lower staff, being essential notes of this chord, can not be scale indicators. Consequently, when passing on to bars 3-5, we recognize a transposition of the phrase, in positions in the upper and lower staves—the D-sharp and B-sharp—as not being scale indicators, causing us to conclude from the accidentals which remain—G-sharp, F-sharp, and C-sharp—that the scale to which the

phrase is now transposed is that of A-major, a conclusion which is confirmed when we seek for the tonic in the positions in which it formerly appeared—viz., as the first and twelfth notes of the phrase itself, and as the first note of its harmony. Coming to bars 5-7, we soon conclude, notwithstanding the C-natural, which forms the second note of this transposition, and which is introduced obviously for melodic smoothness, that the scale is the harmonic form of D-minor, because of the characteristic C-sharp and B-flat which crop up immediately afterward. In the final transposition of the phrase at bars 7-9, the scale of G-major is at once manifest, firstly, from our observing that the only accidental which in this transposition is a scale indicator is F-sharp, and, secondly, because the first and twelfth notes of the melody—the positions in which by now we are accustomed to look for the tonic of the scale—consist of the note G.

Although a detailed description such as the foregoing necessarily causes the process to appear a somewhat tedious and difficult one, as a matter of fact, it is accomplished quite easily after a little persevering practice, and with modulations and transpositions of simple character, almost instantaneously. Of course, if the student has previously practised a passage, or is allowed by the examiner to play it over, even though it be for the first time, he should experience little more difficulty in naming the scale than if its distinguishing sharps or flats were grouped together beside the clef-sign, because now his ear, assisted by his familiarity with the positions on the keyboard of the black and white keys in every scale, will help him to an instantaneous conclusion.

Finally, 'tis almost needless to add that every well-trained musician and composer is more or less of an expert in the gentle art of scale-naming under the (occasionally) somewhat perplexing conditions just adverted to.

MUSICAL IMPURITY.

THE insane craze for "rag-time" music and "coon songs" that has lately swept over the country is to the cause of good music among the masses what the hot blasts of the simoom are to healthful vegetation. The lent poison which, in the form of a malarious epidemic, is finding its way into the homes and brains of the youth is to such an extent as to arouse one's suspicions of their sanity.

The pools of slush through which the composers of some of these songs have dragged their questionable rimes are rank enough to stifle the nostrils of decency, and yet young men and ladies of the best standing daily roll around their tongues in gluttonous delight the most nauseating twaddle about "hot town," "warm babies," "razors"—some of them set to double-jointed, jumping-jack airs that fairly twist the ears of an educated musician from their anchorage. Some of these songs are so themes they express fairly stagger in the drunkenness of their exaggerations. They are a plague to both music and musicians, and a stench to refinement.

Thank the Lord they have passed the meridian of their popularity, and are now on the wane, so that the cause of music may again be permitted to enjoy a season when it can inhale a few drafts of refreshing ozone from the more refined science of a sober, reflecting, and regretting humanity.

In the mean time how shall the higher functions of music be disinfected against the recurrence of this or some similar plague? It is to be sincerely hoped that this country will be spared in the future from such musical insanity as we have suffered by this rag-time-coon-song craze.—"Choir Music Journal."

MUSIC is not an idealizing art; it is itself not a selective nor an elementary art; it is itself, in its essence, ideal. It is a yearning art; actually expressive of the sensual it can not be. Music is a sentient art; it appeals to us through one of our senses; but sensual it is not.—H. C. Banister.



T. C. R.—As to your first question,—viz.: how long to practice hands separately before trying them together,—I am of the opinion that no very exact rule can be given. This, however, I can say: there should be a certain state of automatic exactness in each hand first, before any trial of the two together be made.

What do I mean by automatic exactness? Well, just this: Nature has put in us, by a wonderful contrivance without which we could not live an hour; a set of sub-brains, called ganglionic centres. These are cross-roads in the complicated set of telephone wires, called nerves, and in these centres certain groups of acts are co-ordinated,—that is, put into regular packages; so, when the mind sends out from the brain a pattern of an idea, all the special parts of the diagram are executed by these ganglionic centres, or district-brains, and so we can do many things much faster than we could think of all the parts of those acts. When you walk, for instance, you can keep your mind almost wholly occupied with the things you see, or with the conversation of your companion.

Piano-playing is a beautifully delicate and highly complicated kind of walking upon the elastic plain of the white and black keys. You can tell when the two hands have been practiced long enough separately, by the feeling that you can make them go without watching every little motion; in other words, they seem, as we say, to go themselves.

Now the acting of the hands together is also a kind of automatism, and no amount of perfection in playing each alone will, of itself, cause them to go together. So then, I should say, that no very long time should be allowed to pass before putting them in harness of a double team.

Your teacher, I fear, is rather going too far in giving you an entire lesson with one hand, then an alternate lesson with the other hand. It were better to take what you can do perfectly, even if it were as little as four or two measures, and make every step, both separately and together, at one time.

It is a pitfall into which teachers very easily stumble, to overdo some one element of the art, while striving for ideal perfection.

As for your second question, if the scales are really so necessary now, when our modern pieces do not have so many of them as formerly, I must answer, decidedly, yes. You are right, a pupil might, nowadays, study for years, and take much good music, without ever finding the practical use or application of the scales, but in the music of the old classical kind, and in the florid school of Thalberg, which is not to be ignored altogether, there are many scale passages. But more than this, unless you are perfect master of all the scales, you will continually make confusing blunders in your reading.

I heard a lady the other day try to play a hymn tune. She had been graduated at a reputable college and had graduated in music. Of course, for some time she had done little or no practicing, and it was both ludicrous and painful to hear her continually hit D-natural in E-major, because she was not in training.

S. N. G.—So you do not hear anything pretty in the music of Bach, and desire to know whether it is really so necessary to work at his music. It is not needful for me to reply to you by quoting the famous saying of Robert Schumann, about J. S. Bach, nor that one, almost equally familiar, by Felix Mendelssohn, for they are so good that they are cited and cited until, like the "Moonlight" sonata, and the "Sunlight of Nature," they become hackneyed, and so come to thrill us not at all.

Let me say, that the consensus of the musical instructors of the entire civilized world runs to the effect that there is a place in our musical development which is adequately filled by the piano-music of Bach, and by nothing else, ancient or modern. Now that settles the question of authority, and the corollary to it, viz.: the question of technical utility.

As to your enjoying this music,—that is, finding anything pretty in it,—that is a question, in part, of your advancement, and, in part, of your nature. There is a strong probability that if your nature is deeply musical, continuous study and long hearing of the music of the dear old Cantor of Leipzig will generate in you a taste for it; however, no such result is absolutely certain, and neither is it absolutely demanded. There are deep seated and ineradicable twists of Nature not to be gainsaid, and not to be interfered with, beyond a certain point. As well demand that every man in the world who aspires to be rated as a man of culture should burn with enthusiasm for Dante, or that to be educated one should prefer the artificial polish of Virgil and Horace to the quaint pathos and humor of Burns as to say that all must entertain precisely the same feelings toward any composer.

I have a pupil who positively revels in the music of Bach, and she does his small works in a manner perfectly bewitching. The tone is pure, the phrasing clear, the execution finished, the informing spirit vivid; yet she does Beethoven rather coldly, and does his works as a duty.

I am well acquainted with a distinguished pianist who is eminent as a Chopin player, who confesses that he plays Beethoven because it is necessary in order to have any standing with the musical public.

I know an excellent amateur violinist who, as a boy, was well-nigh a monomaniac upon the subject of Mendelssohn, who now says that he cannot abide the music of the adorable Felix, because he is too sweet.

Again, there are people who are positive cranks in reference to Schumann, and some teachers say that a wild enthusiasm for Schumann marks a stage of emotional adolescence, and is like the morbid melancholy of a sophomore; while, on the other hand, there are many students, and some great musicians even, such as von Bülow and Wagner, who do not greatly sympathize with the music of Schumann.

Thus, you see; there is a wide range. The simple fact is that you must earnestly try to relish Bach; but if you cannot, that is no sin.

A. V. A.—You ask if pupils should be allowed to learn the rubato tempo by themselves, or if the teacher should be careful to impart each step. By no means should the pupil be trusted to stagger into the knowledge of the tempo rubato, for it is too likely to be a mere meaningless stagger at best. The tempo rubato must be taught with the very greatest care, for its beauty when well executed is wonderful. Indeed, it is absolutely indispensable to all the music of Chopin, and to at least half of the publications of all other modern composers. One can as easily think of an orange-blossom without fragrance as of a piano-work of the romantic school without this emotional charm of the rubato tempo.

Paderewski, who, it is said, earned a gross aggregate of \$380,000 in America, is a romantic player even to an extreme, inasmuch that the northern Germans, who always judge a pianist by what he can do with the last sonatas of Beethoven and the variations of Brahms, do not esteem him at all so highly as we do. He carried this freedom of elastic rhythm to a great extreme, and yet I am free to confess that I found it wonderfully engaging, although he did sometimes, as in the Schubert variations, opus 142, No. 3, take my breath away with the winds of caprice which blew through his tempi. To play his celebrated Minuet in G without a very free and varied rubato would be to make a caricature of it. As well compress the many, many curves and exquisite outlines of a bouquet of flowers into the rigid regularity of the geometry of a cigar-box, as deliver modern romantic music without rubato.

But how are you to teach it? That is not easy to say in cold type, for the very reason that tempo rubato is, like the pulsing of the blood, the very inner essence of life. It consists, for the most part, of alternating accelerations and retardations, sometimes gradual, sometimes swift; and the first thing to do is to get into the pupil's head the notion of an even increase of rate.

This can be done simply by having the student play a very easy exercise, or the straight scale counting to the first note 8, to the second 7, to the third 6, and so on. This gives the crude feeling of time regularly shortened; then require this hastening to be made a little faster, without counting, but not until the act of delivering the tones with this hurrying effect has been repeated many times. Then do it quite rapidly, telling the pupil to imitate the slowly accelerated rush of a railway-train, afterward practice retarding.

When you have thus laid the rough foundation of hewed stone, build upon it a finer structure of artistic feeling, by marking in some composition of the romantic type the places where the hastening and the slackening should occur. After this, test the subtlety of the pupil's perception by requiring that some work be treated to the rubato ornamentation without help. If the result is a distortion, it will show that the pupil either has little innate musical feeling or that there is need of hearing the performances of artists of rank.

As to your second question, viz.: whether with pupils playing concertedly, as in four-hand or eight-hand pieces, there should not be strict metronomic time, I should answer, emphatically, yes.

Teach all beginners to play absolutely together. True, the best orchestras do make use of rubato, but this is one of the very latest and most refined results of long co-operation, and is only heard from bodies such as the dance orchestra of Strauss and the Boston Symphony or Thomas's orchestras.

You instance the playing of the waltzes of Chopin. As for them, I would strongly dissuade you from ever taking them for concerted performance. That will be doing violence to their very inmost spirit and intention. They are not even as regular as real waltzes which are to be used to wing the feet of a merry company, and Strauss has shown us how airily irregular they must be; but the so-called waltzes of Chopin are really piano-fantasies in the general guise of a waltz. So they require the ultra use of tempo rubato, and could not be well played without twisting them into a regularity which, for them, will be ungainliness. These dear little wafts of music-fragrance, by the way, have been chosen by all the virtuosi for the exploitation of their technicalities; witness that famous overloading of the dainty little D-flat waltz, opus 64, by Rosenthal's double intervals. Such manufacturing of big, noisy show-pieces out of lovely little tone-dreams a German critic, Otto Lessmann, likened to taking silk gauze to twist into ropes for ships.

The A-major military polonaise might be played concerted, but the dainty, aerial, passionate, love-laden waltzes, never.

WHAT MAKES SUCCESS.—We are forever "going to work in earnest to-morrow," but the fact is that to-morrow, when we get to it, will be to us as to-day is now; we shall not feel any more like work, and shall not do any more work than we have done to-day. The truth is that we are cawdlers, and shy of work, and trying to get along just as easy as we can. We hate to pitch in and "go at" things. The time for us to work is now, not to-morrow, and the work for us to do is that which we have at hand. Round that up in style, do the work completely and thoroughly, and you'll be astonished to find how you'll bring it out, and what pleasure there is to be found in it. And everybody that knows about your work, or is in any way concerned in, or affected by it, will be delighted, for everyone likes to see work well done, whatever it is. It is the work well done at the present moment that makes success.

METHODS.

BY MADAME A. PUPIN.

THE young teacher may feel perfectly competent in her chosen profession, but what answer is she going to give to the question: "What method do you teach?"

"It is too bad," said little Miss Blodgett, in a vexed tone. "I lost a pupil to-day. Mrs. Goldueats came to see me about teaching her daughter; she asked me what method I taught, and I said I should teach the method I learned of Miss Sands at the Seminary. 'Oh,' said she, superciliously, 'Miss Lafarge teaches the Oshkoshki method.' Now, I don't suppose I should have lost this pupil if I could have said I taught the Oshkoshki or the Warsawski method, or that I made a specialty of the Michael Angelo touch, or the Rafaelo technic."

One wonders how it happens that there are so many methods nowadays. One teacher, seeing that most of his pupils play with too high a wrist, advises them to sit low and depress the wrists, and he is credited with the "Depressed Wrist Method." Another, observing that most players give a heavier stroke with the thumb than with the other fingers, suggests to his pupils that they practice awhile making no tone at all with the thumb, and thus is born the "Dumb Thumb Method." Another dissects the hand and arm, gives a name and number to each bone, nerve, and muscle, and discovers the office of each; he tacks a label on to his discovery, and we have still another method.

What is a method after all? It is a short cut. Some one says: "You want to get to such a place? Well, you don't have to go around by the road; just follow me, I will take you across lots." In short, it is this: you have a high aim and you wish to reach it with as little expenditure of time and force as possible. Some one has reached this ideal; he has gone over the road, and, looking back, has eliminated the unnecessary work.

Some sixty or more years ago there was more time than now, there were not so many in the race, there were not the great technical difficulties of to-day; it was then the mode to practice many exercises in all keys, and to this end Czerny wrote his innumerable exercises in twenty-four keys and on every possible figure; a musical education then consisted mainly in practicing book after book of such exercises, with very little attention given to anything but the notes, fingering, and time. After years spent thus, a few came out all right; the rest probably dropped out of sight.

But the would-be virtuoso of to-day has no time to practice wrongly with the hope that he may come out all right in the end; he takes the general idea of these exercises and concentrates his time and attention on one point at a time, and tries to do something with it that has never been done before. When he succeeds he has given the world something higher to aim at; so year after year there are developed higher standards of piano-playing, and it takes more practice to reach the required standard; therefore any system of practice that shortens the time and facilitates the labor of attainment may be called a method.

A method is the result of someone's observations, or of some one's experience, and the inventor of it is a thinker. The one who uses the method to teach by should be a thinker, too, for much harm has been done by even good methods when blindly applied.

If every teacher were a natural-born thinker, or had been taught to think, he would adapt the method to the individual requirements of each pupil. Every pupil has a hand somewhat different from every other pupil, and so requires different treatment; there is a great variety in the habits of thinking of different pupils. The successful teacher is the one who can get behind the mind of the pupil and see how it works. A certain pupil is difficult or impossible to teach because the teacher fails to understand the workings of his mind; the path the teacher wishes him to walk may be an unknown one to him, and he does not see how to enter it.

I once had a pupil who was not the least interested in music. Former teachers had been unable to inspire her with a desire for further progress. She was, however, a finished elocutionist. In a Heller study I explained how most people would carelessly make a phrase of four notes in a certain measure, when it would express an affirmation; but the following note also belonged to the phrase, and when played ending with this note, it expressed an interrogation. Then when she had a phrase repeated in exactly the same notes, I told her not to play them alike, but to give a different character to the repetition; as when you tell the maid to close the door and she does not obey, you repeat the command more emphatically; or when you stand at the foot of the stairs and call "Ma-ry," rising inflection, with the emphasis on the last syllable, and Mary does not hear, you call "Ma-ry," again, with a falling inflection and stress on the first syllable. Her eyes lighted up and she exclaimed: "Oh, I didn't know music was like that! Why, it's just like elocution!" From that time she took so much interest in her practicing that she eventually dropped elocution altogether and devoted herself entirely to music.

Children who play together have generally the same habits of thought; but, if there be one who dominates the others, that one is, perhaps, an original, and the teacher ought to turn this originality into a channel where great results could be seen.

Again, an only child may be born of parents past the prime of life, who cannot descend to the level of the child-mind, and if this child have no playmates, she will live in a world of her own, peopled perhaps with fairies or gnomes; or she will personify inanimate objects. A clever teacher will find in this child's mind a rich field to develop. So it is not only necessary that the teacher should be a thinker, but he should be a graduate in Mental Philosophy and Psychology.

It would be well, also, for each teacher to understand the underlying principles of all methods; so that when her patrons ask: "What method do you teach?" she may be able to reply: "I use the best ideas of all methods, but I invariably adapt my instruction to the physical and mental requirements of the pupils."

THE RELATION OF THE MUSIC DEPARTMENT TO THE COLLEGE.

BY EDWARD BAXTER PERRY.

MOST Eastern colleges attended by women, and nearly all educational institutions in the West and South, have a regular musical department that not only runs itself, paying all its own expenses amply, and serving as the best advertising and drawing card the school possesses, but actually, out of its surplus, pays a large part of the salaries of teachers in other departments.

I have personally known a number of colleges which were carried bodily through the recent hard times would have been forced to close their doors. Yet, strange as it may seem, these same musical departments are almost universally regarded as of secondary importance, if not as a sort of side-show, a rather objectionable—though necessary—evil; and their representatives are treated with generally good-natured—but too evident—condescension by the other professors, as in the faculty, but not really of it; ad-al; accorded little influence and little voice in the affairs of the college; handicapped in their work; may after that for other branches has been made up, convenience of all the others; overworked, underpaid, burdened with extras *ad libitum ad infinitum*, in brief, given the heavy end of the work and the light end of the pay and the glory.

While other professors in a college are teaching

from eight to eighteen hours per week, and drawing from twelve to twenty-five hundred dollars per year, the average hours of the music teachers are thirty-five per week, with salaries ranging from four to twelve hundred a year, the latter being very exceptional. And while the former seldom earn in amount of tuition anything like what they receive, the latter, as a rule, bring into the college treasury a sum double their salaries. Is this fair or just? Why should the musician be expected to earn for the institution twice what he receives, and the Professor of Greek or Mathematics be paid more than he earns, out of the college funds? Yet this is the usual method in all endowed institutions. I never knew a single instance in which a college put out on its musical department more money than it took in, while they are continually doing this for other departments.

Again, who would expect the Professor of Greek to furnish a Greek entertainment, or the Professor of Mathematics a mathematical exhibition with his class, which should not only display a high standard of excellence in his specialty, but should attract and interest an audience of outsiders, and so serve as a favorable advertisement of the school and draw new pupils into the department? Yet this is what is demanded over and over again of the music teacher. He is loaded with such extras. In addition to his regular teaching, his leisure hours are taken up for weeks with drilling pupils, or preparing numbers of his own, for such an entertainment. But is he ever paid anything extra for this additional work? Never a dollar. His concert may attract public attention to his school, may create a pleasant impression of it in the town where it is located and its neighborhood, may even bring a dozen new pupils, but the profit from all this goes to the college, never any portion of it into his pocket.

Regarded from a purely financial stand-point, the wrong in this state of affairs is obvious; the reason lies deeper and in another quarter. It is to be found in the prevalent misconception, in many intelligent minds, concerning the intrinsic value of music as an educational factor. This is the cause of the many slights and snubs received by the musical department of a college, in spite of its services to the institution. We are a long way yet from establishing music where it belongs, on strict equality with other serious branches of learning, and, in fact, above many of them.

The Instructor of Greek and Latin feels himself a member of a learned and gravely important profession, and is apt to look with more or less lenient contempt on the mere teacher of music, as he would on a teacher of dancing or embroidery. But, in point of fact, is by Greeks and Romans hundreds of years ago of such vastly superior importance to the race of to-day more so than the living modern medium of music, common to all civilized nations of the present and immediate past, used, understood, and enjoyed to-day by scores of persons, for everyone who really utilizes or is benefited by Latin and Greek?

Honor where honor is due! With all respect to the ancient lore and the delvers therein, I submit that a living art is better and in every way more to be esteemed than a dead language.

The chair of English Literature is one of the most honored and popular in every college, and rightly so; yet English Literature, though highly important and interesting, is, after all, only one subdivision of one branch of art, restricted in form and spirit by the peculiar characteristics of the English tongue, its special vehicle, and still further by the special mental nation. It represents the intellectual and imaginative output of a single race, along a single line.

Music, on the other hand, though only one branch of art, comprises the whole of that one. Its medium of expression is a universal language, open to and used by all races, elastic and versatile enough to express every phase of human experience, every racial difference of temperament, habit, and environment. It represents all that has been said, up to date, along its particular line, by all men, of all countries and

climes. It is therefore vastly broader and more comprehensive than any one literature.

I need hardly speak of the value of music study as general mental discipline. It is fast coming to be recognized, by all who take the trouble to become posted in such matters, that the proper, serious study of music as an art, not as a mere parlor accomplishment, and the mastery of its technical means, develops patience, perseverance, memory, mental grasp, and the analytical and synthetic faculties more rapidly and fully than any other line of study; and requires, for the acquirement of any degree of real proficiency, more time and more pronounced and varied capacity than any two studies in the college course.

I need not speak, either, of its importance in developing the emotions, the imagination, the taste, all the rich and varied capacities for growth, culture, and refined enjoyment, which we designate collectively as the esthetic nature, and which is so woefully neglected in our national system of education. Music's mission in that field is too well known to require emphasis here.

I have cited the too general misapprehension, in the minds of college men, as to the dignity and value of music study as the main cause for the light esteem in which that department and its representatives are held. I would like to call attention to some means of removing this deplorable prejudice. It cannot be done by legislation, even if successful, nor by professional organization, even if effective and disinterested, which it usually is not. Still less by the too common method of each man striving to build himself up by pulling his fellows down.

In this regard we might learn much of other professions. Think of the strict professional etiquette observed among physicians and lawyers, each member of the guild seeming to realize that the honor of one is the honor of all. If a doctor or lawyer goes out of his way to defame a colleague, he injures, not that colleague or the profession as a whole, he injures only himself; and this not alone in the esteem of his fellows in the profession, but in the mind of the public as well. This ought to be the case, and I do truly believe that in the end it is the case, with the musician also.

One very important factor in the low estimation of musicians as a class, held by members of other professions, is their lack of respect for each other, and the miserable bickerings and spiteful jealousies so prevalent among them, which make us at once the laughing-stock and the contempt of other men, and with good reason. How can we expect the world to respect a class which does not respect itself? We shall not win an equality with other learned professions, till as a class we treat each other like men and gentlemen, not like squabbling school-boys or vicious, tea-tipping old maids. Nothing but the steady, quiet, upward pressure of personal character and influence can avail us: the slow but sure effect of honest, earnest work, of reliable respectable manhood and citizenship, of sincere and serious regard for our art, and of mutual esteem and helpfulness for each other. Most potent of all perhaps is the personal equation. If the musician is an intelligent, refined, well-educated man, he will force respect not only for himself, but for his profession as such, because he is in it. But, if he antagonizes his colleagues, the schools they establish, and the concerts they manage, he will not only bring discredit upon the class, but he will force every reasonable person to the conclusion that he has no real love for music and no real faith in its value to the public, that he is simply in the profession for his own honor and glory and the hope of personal profit.

Every college man who is convinced of the value and importance of our art (as he can only be in two ways: one by hearing good music well rendered, and that frequently; the other by contact with the well rounded characters and exemplary lives of the musical members of the faculty) is an ally gained in the enemy's camp makes the place of music, not only in that but in other colleges, more assured and more esteemed; and it is only thus, step by step, by the

gradual molding of public opinion in our favor, through the intrinsic merit of our work and lives, that we can secure for music and musicians, in or out of the colleges, their rights and a mitigation of their wrongs. Brothers, pull together!

As to the attitude of colleges toward music, there is an old adage which says we should not quarrel with our bread and butter, and another that consistency is a jewel. I used often to think in Germany, when hearing famous foreign teachers speak slightly of American pupils, as is much the fashion, while yet their own classes were largely made up of them, that it would be more becoming and consistent if they refused to take these trying American pupils, or else, having taken them and deriving the main portion of their income from them, they should speak of them with respect. One was driven to the conclusion that they must be hard put to it to earn a living, in spite of their fame, to accept American pupils in such numbers, with the low estimate they held of them.

I think the same of colleges and their music departments. No educational institution, worthy of the name, should admit into its curriculum any study not regarded as of real educational value; least of all should any consideration of financial advantage induce such a step. There are, in my opinion, but two courses open to colleges, consistent with their dignity: either to abolish their music departments altogether and meet their bills as best they can without them; or, having established such departments, and especially if deriving material financial assistance therefrom, to treat them with equality and respect.

MUSICAL HEREDITY.

BY DANIEL BATCHELLOR.

In an article on "Unmusical People," in the November, 1890, number of THE ETUDE, it was suggested by the present writer that the unmusical condition was preventable. We will now consider this matter more fully, and especially that part of it which relates to musical heredity. This will necessarily force itself upon the attention of the teachers, for the dull ears usually come from unmusical ancestors as well as inartistic environment.

Heredity, when considered in its general relation to the development of the race, is a beautiful and inspiring thing. All along the path of human progress we mark the hereditary gain of successive generations. The struggles and achievements of each age enriches the next. To take the one instance most pertinent to our present subject, hereditary influence has caused the evolution from the monotonous chant of the rude savage to the noblest examples of modern music. Looked at in this broad light, heredity fills us with admiration. We are proud to be:

"Heirs of all the ages in the foremost files of time."

But when we come down from the general view to individual instances the influence of heredity is not always so pleasing to contemplate. It is true that the fatalistic ideas of a generation ago are no longer held by the majority of scientific investigators. Then it was thought that just as constitutional traits repeated themselves in the offspring, so the physical disease or the moral taint descended from father to son with inexorable certainty. More careful observation tends to show that actual disease is not transmitted from one generation to another. It is true that the parent's disease may so weaken his constitution as to cause an enfeebled condition in the children, which will render them more liable to attacks of disease. It does not follow that the child of a criminal must also be a criminal. The chief reason why the child so often follows in the foot-steps of the parent is that he is subject to the same influences. Let these be removed, and with a better environment thrown around the child his life may be radically different from that of the parent.

There seems to be a marked tendency for constitutional traits to reproduce themselves in the offspring. We all know how certain characteristic features or

actions will distinguish the members of a family. And yet these inherited habits are the exception rather than the rule. Nearly all of the acquired peculiarities die out with the individual; but in those cases where they once get transmitted they are likely to become family traits from generation to generation, and even to broaden out into national characteristics. It is this evident tendency which has led people to imagine that heredity is equally binding in the mental and moral relations of life. This, however, is coming to be discredited. On the whole, modern science does not attach nearly so much importance to heredity as formerly, but lays more and more emphasis upon the early environment of the child.

Now let us see how this bears upon musical education. The child born of unmusical parents grows up unmusical, not from any lack of native faculty, but rather because the environment is unmusical. As the child who does not hear speech grows up dumb, so the child who does not hear music cannot be expected to develop musical expression. Let him have congenial musical surrounding, and by the faculty of imitation, which is strong in every child, he will be drawn out into musical response.

One of the most discouraging things in teaching unmusical children is that they are so often indifferent to their music lessons. We shall have more to say about the art of interesting children on another occasion. For the present, we note that the indifference can generally be traced back to the parent. For if heredity does not actually transmit physical and moral diseases, it does transmit a tendency or predisposition to them. If the parent is indifferent to music, the child is likely to be so too. In cases where music has been set aside for generations, the musical appreciation is generally slow to awaken.

It would be extremely interesting if we could trace the rise of musical genius in families. Sometimes, perhaps generally, it is the cumulative effect of musical study through three or four generations. But it is evident that this process cannot go on indefinitely. The gathering wave culminates, spends its force, and then falls back. Rarely, indeed, is the genius of the father repeated in the son. And this is one of the wise dispensations of Providence, for the musical genius is almost sure to be lacking in some particulars of a broad human development. His genius is a blessing to the world; but not an unmixed blessing to himself. Is it not true that many musicians show a tendency to narrowness and supersensitiveness in the broader relations of life? We need to take more vital interest in the great world movements which lie outside the sphere of our musical art, and to come more into contact with those whose lives are not so much bound up in music. It is the musician's privilege to minister to humanity. He has a sacred mission to refine and uplift his fellow-man; but he has also much to learn in the way of broader culture from those who are less musically gifted than himself.

Since music is the voice of the spirit, and God's highest revelation to man, we may well rejoice that it is so universal. No soul is absolutely dead to it. Too often it is neglected and smothered under the sordid conditions of our social life; but continually we see it struggling upward to find expression in aspiring souls. Be it ours to encourage these aspirations, and to help these half-articulate voices to fuller utterance. Let us never despair of our unmusical pupils, nor discourage mediocrity of attainment. At least in them we can strengthen one of the links of musical heredity. Instead of looking despondently at the poor results seen in the present, we should remember that we are working for the future, and that these efforts of ours may go to swell a grander music which shall uplift human hearts and bless the world when we have passed away.

RHYTHM is the life and soul of music, which begins where speech leaves off. Poetry is the art of language; music the art of sounds. The difference is well stated by Mendelssohn: "Music extends into regions whither language cannot follow."

INDISCRIMINATE ADVICE AND ITS EVILS.

BY HENRY C. LAHEE.

A SHORT time ago a gentleman, who has for many years been prominent in musical circles in Boston, remarked, in the course of a conversation concerning singers in particular and music students in general, that it would be a great blessing to music students if they had some reliable means of learning something about teachers and their work before commencing their studies. Hundreds of students flock to the large cities and to Europe bent on securing a musical education. They are in almost total ignorance as to the best method to be pursued, and very frequently begin to study with some teacher who, while he may be excellent in his special line, is not generally successful in the class of work which they require. Some, too, find themselves studying with teachers who have absolutely no standing or reputation, and the result is that much time and money is thrown away, and many students, after a year or two, find that they must begin over again and undo much of the work that has been badly done. It is not only "now and then" that one hears this pitiful story, but almost daily.

Pupils come to the big cities either determined to carry out the plans, right or wrong, which they have conceived in their own minds, or else eager for advice. The former listen to no advice, and go blindly on their way. Sometimes their plans are laid wisely, but more frequently they overestimate their ability and shun that which would be best for them. The latter flit aimlessly about the city undecided as to the course to be pursued, and are driven here and there by advice thoughtlessly or recklessly given, as often as not by people who are absolutely ignorant of the subject. There is no subject on which everybody is more willing to give advice than music, and there is no subject on which the majority of advice-givers are less qualified to advise. If a man knows somebody who teaches music, that is quite sufficient reason for advising pupils to go to that teacher. If a man does not know a certain teacher, that is quite sufficient ground for advising his friend not to go to that teacher. Musical reputations are the subject of gossip and hearsay; so that many a pupil is turned away from a good teacher on account of some ridiculous piece of information coming from utterly unreliable sources.

It is one of the peculiar characteristics of the human family that its members are willing to accept advice only when it coincides with their own desires; thus, if Miss Brown comes to the city desiring to study under Mr. Jones, because Professor Jones was recommended to her by somebody at home, who knew somebody else who had a friend whose cousin studied under Professor Jones, Miss Brown will seek advice on the subject of Professor Jones until she finds somebody who has nothing to say against him. But if, on the other hand, Miss Brown wishes to find a reason for not studying with Professor Jones, she will be satisfied with the advice of the first person who says that "Professor Smith is the best man now, Jones is a back number."

Another adviser, of a tantalizing kind, is the man who has a good word to say for all teachers, but who does not enter into any particulars,—because he knows no particulars. He is honest, and is perhaps the most reliable adviser, on the whole.

As a matter of fact, no teacher is universally successful, even in his special line. Every teacher has some pupils who are discontented with him and his methods, and the reason is frequently that there is incompatibility of temperament. This is a matter which can seldom be proved until lessons have begun. But there are many points on which it might be possible for the pupil to obtain reliable information before placing himself under any teacher, or learning any special method,—for "methods" seem to attract the pupil in these days.

When a man goes into business of a mercantile nature and wishes to establish his credit in order that

he may be able to deal with other business houses, he generally makes a statement of his affairs to a mercantile agency. This agency verifies the truth of the report and gives him a rating, based upon the capital with which he is to do business, and upon his character as a man before entering into the business in question. Many businessmen opposed this proceeding at first, because they said that they could make their own statements to the people with whom they wished to do business. Nevertheless it was soon recognized that the work of the mercantile agency and the report based upon its work was more satisfactory, being impartial, than the personal statement of a man to those with whom he wished to do business, and the reasons for that conclusion are obvious. The result is that the mercantile agency, properly managed, is now regarded as one of the greatest safeguards of the businessman.

While, of course, a mercantile agency in a mercantile form would and could have no place in the musical world, yet something which would be its equivalent would be a very great blessing and a protection both to students and teachers. The capital of a teacher is represented by his education and his brains, and could not be rated just as the businessman is rated. If, however, a book of reference could be compiled in which might be found the names of teachers, a statement of their education, the length of time they had been teaching, the special branch and grade of that branch in which they excelled, and perhaps the names of any pupils who had achieved a reputation, such a book would be a great benefit to all concerned. It would protect the teachers from the competition of quacks, and it would, at least, give the prospective pupil some cold facts, and enable him to find out something concerning any teacher to whom he might be advised to go, concerning his experience and the kind of work in which he could excel. Such a book would tend to strengthen the position of every reputable teacher, it would give a fair rating to the younger ones who are struggling to emerge from the chaos of the unknown, and it would effectually extinguish those quacks who are trying to impose on innocence and ignorance.

"But who would be the God-like individual to give teachers their rating?" a critic asks. No God-like attributes would be necessary, except, perhaps, that of patience, for the compiler of such a book would not give opinions, he would simply gather together and tabulate certain facts which seem to be generally overlooked.

No college or conservatory would, for a moment, contemplate the idea of engaging a teacher without ascertaining these facts. Why then, it may be asked, should a student be expected to place himself under the care of a teacher without having the same information? Why is it less important for the private pupil to know the antecedents of the teacher than for the college or conservatory? There is no reason; but while the private pupil asking the same questions of the teacher would presumably be considered highly impertinent.

Then, again, the matter of performance seems to carry an undue value. It does not at all follow that the best performers are the best teachers, especially for young pupils, though it is absolutely necessary that the teacher should be equipped for his work by thorough education and special training. The performer generally owes his success, in a great measure, to natural musical talent, aided, of course, by hard work; he has studied his own needs, while the teacher with perhaps less musical gifts has been obliged to make a study of the necessities of other people. By means of a good directory the teacher would receive full credit for his work, and would be less likely to be overshadowed by the performer; in fact, each person's specialty would be recorded.

In some form or other there is great need for information of an impartial character, to guide all students who are seeking musical education; no matter whether they are coming from north or west to the east, or from America to Europe, they are

simply at the mercy of both gossip and advertising, and the result is shown in the immense number of those who start out with good natural gifts, and after years of study succeed in gaining nothing but experience.

ANITRA'S DANCE.

DESCRIPTIVE.—MUSIC ON OPPOSITE PAGE.

ANITRA, the light-limbed and dark-eyed daughter of the chief, has won especial favor of the prophet, and dances alone before him after her companions have retired. Peer is enraptured and promises to make her *an houri in paradise*, and to give her a soul, a very little one, in return for her love and service. She is not much tempted by the soul, but finally consents to fly to the desert with him, for the gift of the large opal from his turban.

"Anitra's Dance" is more warmly subjective, more distinctly personal in character, than "Ase's Death"; at once lighter and more rapid, more tender and winningly graceful; full of arch-defiance, playful witcheries, the coquettish confidence of the high-born maiden and practiced solo danseuse, certain of her power and bent on using it to the full, for the complete subjugation of their prophet-guest.

We can almost feel her smoothly undulating movements, her swift, yet seductive, changes of pose, and those sharp, stolen side-glances, skillfully blended of shyness and fire, flashing from beneath her drooping black lashes, fascinating, but dangerous, like lightning-gleams from a sombre cloud.—From W. M. Derthick's "Grieg Evening" (by per.).

ANALYSIS.

It is written, like "Ase's Death," for string orchestra. Nearly all the accompaniment is played "*Pizzicato*"; that is, by picking the strings. A crisp staccato can be made either with fixed fingers (curved from the wrist, or by "picking," or drawing in the finger-tips suddenly. These movements can sometimes be combined effectively. If by first-named method, it is well to hold fingers low down from the back of the hand, instead of lifting finger-tips as when preparing for "*Legato*" playing. The hand-stroke works better when unmixed with superfluous finger-joint action. Such a method requires much independent control of fingers and wrist, which functions are too frequently helplessly mixed up in "*Staccato*" practice.

If "picking" or flexing of finger-tips is employed, it is recommended that the player try to distinguish by holding the joint of fingers next to the hand as steady as possible, not flexing the entire finger.

The addition of triangle to the strings, sometimes in single strokes, again "*tremolo*," is difficult to imagine on the piano.

The editor has marked places for triangle with points above the music indicating by a dot inside a circle. It may also be used at points marked *tr.*; the waving line over the first chord indicates a trill for the triangle. As the instrument is easy to obtain and to have a friend play it, along with the piano score. Some pieces of glassware struck with a fork might prove an easily obtained substitute.

At "x" the left hand begins, on the half-note "C," a deep undertone series of strong dissonant notes (susfor orchestra this "C" occurs as an accented half-note effect on "F" and during the next four bars. A continuation of similar warmth of tone in the suspended half-notes at "y" for eight bars in the alto voice helps to deepen the expression and make a climax for the end of the waltz. William H. Sherwood.

GENIUS is common sense intensified—common sense is the gift of heaven, enough of it is genius.

Anitra's Dance.

Edited by Wm. Sherwood.

Anitra's Tanz.

Tempo di Mazurka. M.M. ♩ = 160

Edvard Grieg, Op. 46, No. 3

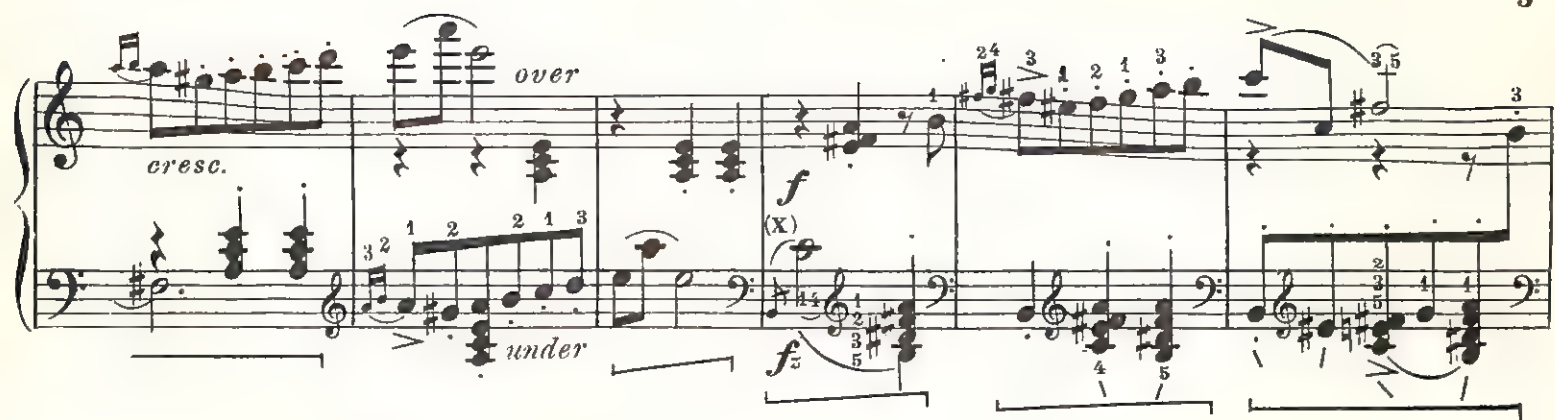
For Description, See opposite page.

a) The marks / & \ are used by the editor to denote places where a slight lift of forearm (or drop) would help the phrasing or accent, something like

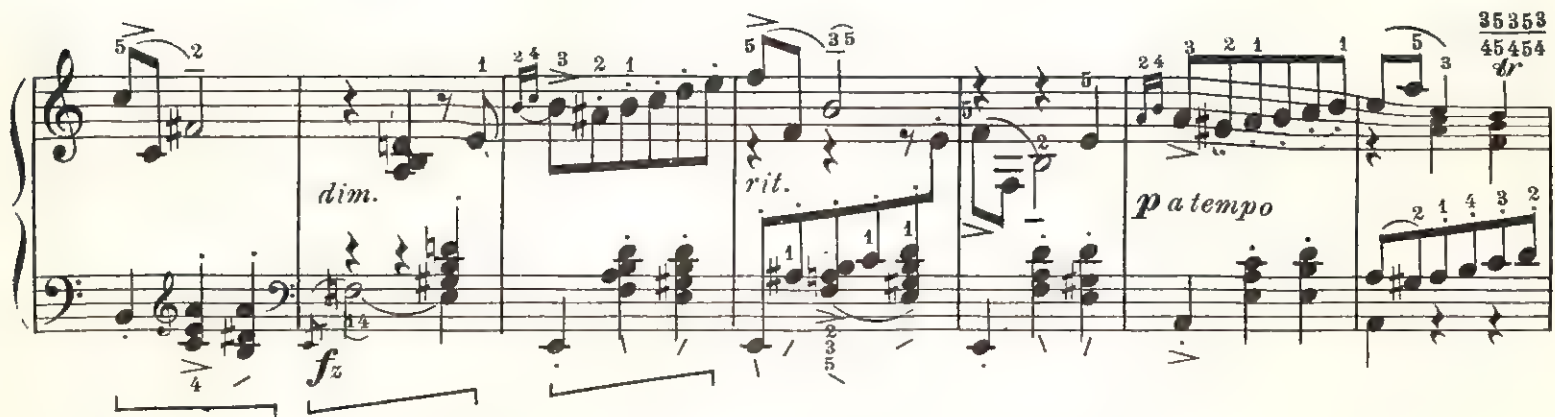
punctuation marks in language. The mark \cup is a combination of the two just named, to produce an elastic touch at an accented point.



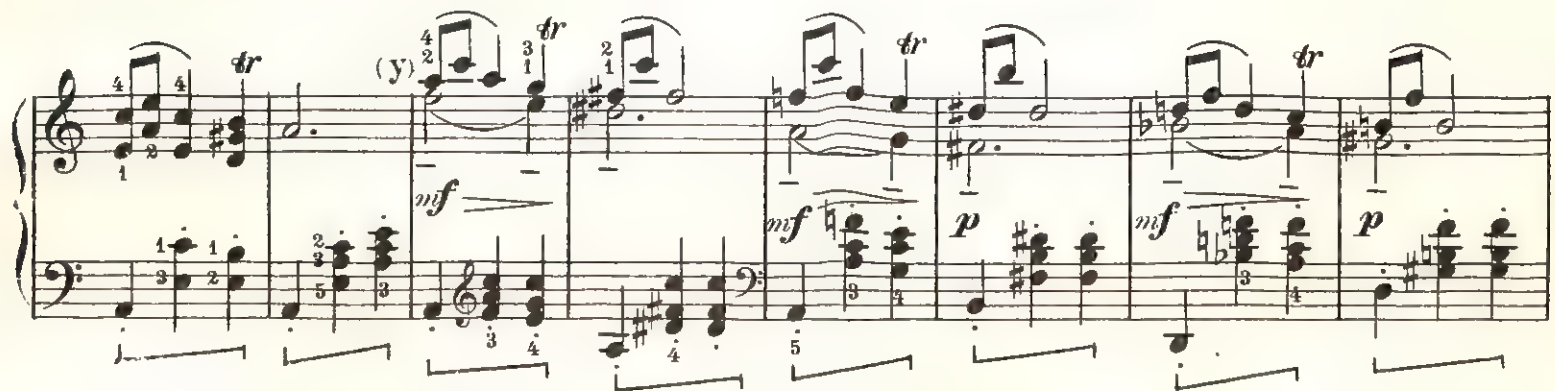
b) Count these four (and similar) measures steadily.



First system of musical notation. Treble clef staff contains a melodic line with a *cresc.* marking and a *over* marking. Bass clef staff contains a bass line with a *under* marking. Dynamics include *f* and *fz*. Fingering numbers are present throughout.



Second system of musical notation. Treble clef staff contains a melodic line with a *dim.* marking and a *rit.* marking. Bass clef staff contains a bass line with a *fz* marking. Dynamics include *p a tempo*. Fingering numbers are present throughout.



Third system of musical notation. Treble clef staff contains a melodic line with a *tr* marking and a *(y)* marking. Bass clef staff contains a bass line with a *mf* marking. Dynamics include *p* and *mf*. Fingering numbers are present throughout.



Fourth system of musical notation. Treble clef staff contains a melodic line with a *tr* marking. Bass clef staff contains a bass line with a *mf* marking. Dynamics include *p* and *pp*. Fingering numbers are present throughout.



Fifth system of musical notation. Treble clef staff contains a melodic line with a *f* marking. Bass clef staff contains a bass line with a *f* marking. Dynamics include *pp*. Fingering numbers are present throughout.

WEDDING MARCH from "LOHENGRIN."

2770

(R. WAGNER.)

Arr. by S. Jadassohn.

Con moto moderato.

SECONDO.

4 *p* *pp* *p* *p*

pp *mf* 1

p

dim. p

p cresc. *p*

p cresc. *mf* 1 *p dolce* 1

WEDDING MARCH from "LOHENGGRIN."

5

(R. WAGNER.)

Arr. by S. Jadassohn.

PRIMO.

Con moto moderato.

The musical score is written for a single melodic line (PRIMO) in 2/4 time, featuring a key signature of one flat (B-flat). The tempo is marked "Con moto moderato." The score consists of eight staves of music. The first staff begins with a piano (*p*) dynamic and a marcato (*marcato*) articulation. The second staff includes a piano (*p*) dynamic and a piano-piano (*pp*) dynamic. The third staff features a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The fourth staff includes a piano (*p*) dynamic and a diminuendo (*dim.*) marking. The fifth staff begins with a piano (*p*) dynamic. The sixth staff includes a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The seventh staff features a piano (*p*) dynamic, a crescendo (*cresc.*) marking, a forte (*f*) dynamic, a piano (*p*) dynamic, a diminuendo (*dim.*) marking, and a dolce (*dolce*) marking. The eighth staff includes a piano (*p*) dynamic, a crescendo (*cresc.*) marking, a forte (*f*) dynamic, a piano (*p*) dynamic, a diminuendo (*dim.*) marking, and a dolce (*dolce*) marking. The score is filled with various musical notations, including eighth and sixteenth notes, rests, and fingerings.

Marseilles Hymn.

SECONDO.

Moderato maestoso.

Rouget de Lisle

The musical score is written for piano and organ. It consists of six systems of staves. The piano part is in the left hand, and the organ part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various dynamics such as *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), *p* (piano), and *ff cresc.* (fortissimo crescendo). It also includes articulations like *risoluto* and *marcato*. The score is marked with numerous accents and fingerings. The organ part features complex chordal textures and melodic lines. The piano part provides a steady accompaniment with some melodic movement. The score concludes with a final *ff* marking.

Marseilles Hymn.

7

PRIMO.

Moderato maestoso.

Rouget de Lisle.

The musical score is written for a piano and voice. It consists of six systems of staves. The piano part is on the left of each system, and the vocal part is on the right. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Moderato maestoso'. The composer is 'Rouget de Lisle'. The part is labeled 'PRIMO.'.

The score includes various musical notations such as slurs, ornaments, and dynamic markings. The dynamics include *f* (forte), *risoluto* (determined), *ff* (fortissimo), *mf* (mezzo-forte), *p* (piano), *cresc.* (crescendo), and *sff* (sforzando). Fingerings are indicated by numbers 1-5 above or below notes. Breath marks are shown as vertical lines with a small circle at the end.

The Golden Wedding.

La Cinquantaine.

Air Dans le Style Ancien.

Edited by A.D. Hubbard.

Gabriel-Marie.

Andantino. M.M. $\text{♩} = 88$.

The musical score is written for piano in 4/4 time, marked Andantino (M.M. 88). It consists of five systems of music, each with a treble and bass staff joined by a brace. The key signature has one sharp (F#). The score includes various musical notations such as dynamics (*p*, *sf*, *mf*, *p*, *f*), articulation (*cresc.*), and fingerings (1-5). There are also trills marked 'tr' and a section labeled 'a)' with a 'simile' instruction. The piece concludes with a final flourish marked 'a)'.

4 Copyright, 1899, by Theo. Presser.



First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The system begins with a forte (*f*) dynamic and a repeat sign. It features various fingerings (e.g., 2, 1, 2, 1, 2, 1) and a *sotto voce* marking. The system concludes with a pianissimo (*pp*) dynamic.

Second system of musical notation. Treble and bass staves. Continues the piece with a *cresc.* (crescendo) marking in the middle and a forte (*f*) dynamic towards the end. Fingerings are indicated throughout.

Third system of musical notation. Treble and bass staves. Features a *dim.* (diminuendo) marking. The system includes various fingerings and a repeat sign at the beginning.

Fourth system of musical notation. Treble and bass staves. Continues with a pianissimo (*pp*) dynamic. The system includes various fingerings and a repeat sign.

Fifth system of musical notation. Treble and bass staves. The system includes a *cresc.* marking, a *frit.* (fritando) marking, and a tempo change to *a tempo* with a forte (*f*) dynamic. It concludes with a *p* (piano) dynamic and a *D.S.* (Da Segno) instruction.

Edited and fingered by
Maurits Leefson.

(A STUDY OF THE TRILL.)

B. WOLFF, Op.141.

Allegretto. M. M. ♩ = 132

The musical score is written for piano and flute. It begins with a piano introduction in the left hand, marked 'leggiere' and 'mf'. The tempo is 'Allegretto' with a metronome marking of 132 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The flute part enters with a trill, and the piano accompaniment provides a harmonic foundation. The score includes various musical notations such as trills, slurs, and dynamic markings like 'cresc.' and 'dim.'. Fingerings are indicated by numbers 1-5 above the notes. The score is divided into six systems of music.

First system of musical notation. It features a grand staff with a treble and bass clef. The music is in 4/4 time. The left hand plays a series of eighth notes, while the right hand plays a melody with some grace notes. A dynamic marking of *d* (piano) is present. Fingering numbers are visible below the notes.

Second system of musical notation. The left hand continues with eighth notes. The right hand has a more complex melody with some triplets. A dynamic marking of *f* (forte) is present. Fingering numbers are visible below the notes.

Third system of musical notation. The left hand continues with eighth notes. The right hand has a more complex melody with some triplets. A dynamic marking of *f* (forte) is present. Fingering numbers are visible below the notes.

a tempo

Fourth system of musical notation. It features a grand staff with a treble and bass clef. The music is in 4/4 time. The left hand plays a series of eighth notes, while the right hand plays a melody with some grace notes. A dynamic marking of *rit. e dim.* (ritardando e diminuendo) is present. Fingering numbers are visible below the notes.

Fifth system of musical notation. It features a grand staff with a treble and bass clef. The music is in 4/4 time. The left hand plays a series of eighth notes, while the right hand plays a melody with some grace notes. A dynamic marking of *f* (forte) is present. Fingering numbers are visible below the notes.

First system of a musical score. The right hand (treble clef) features a melodic line with a fermata and a crescendo marking. The left hand (bass clef) plays a complex, rapid arpeggiated pattern. The system concludes with a measure containing a fermata and a final chord.

Second system of the musical score. The right hand continues the melodic line with various ornaments and grace notes. The left hand maintains the arpeggiated accompaniment. The system ends with a measure featuring a fermata.

Third system of the musical score. The right hand has a melodic line with a decrescendo marking. The left hand continues the arpeggiated pattern. The system concludes with a measure containing a fermata.

Fourth system of the musical score. The right hand features a melodic line with a fermata. The left hand continues the arpeggiated accompaniment. The system ends with a measure containing a fermata.

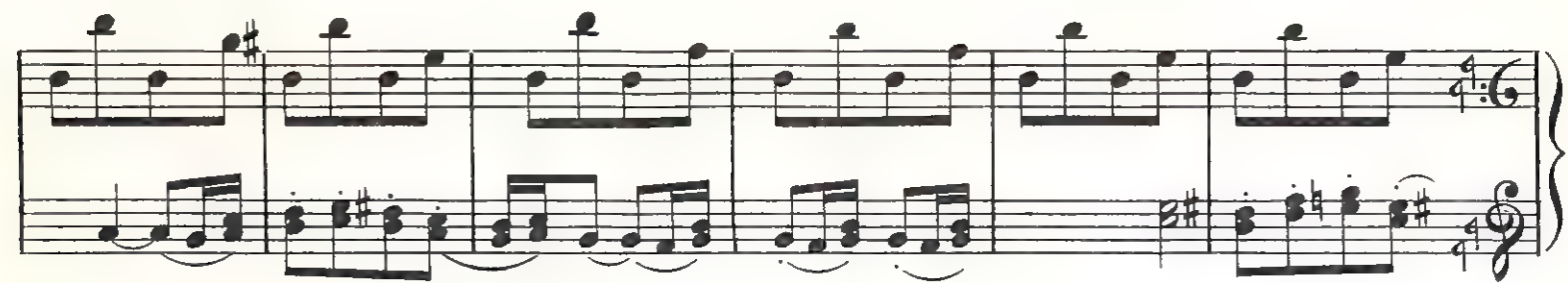
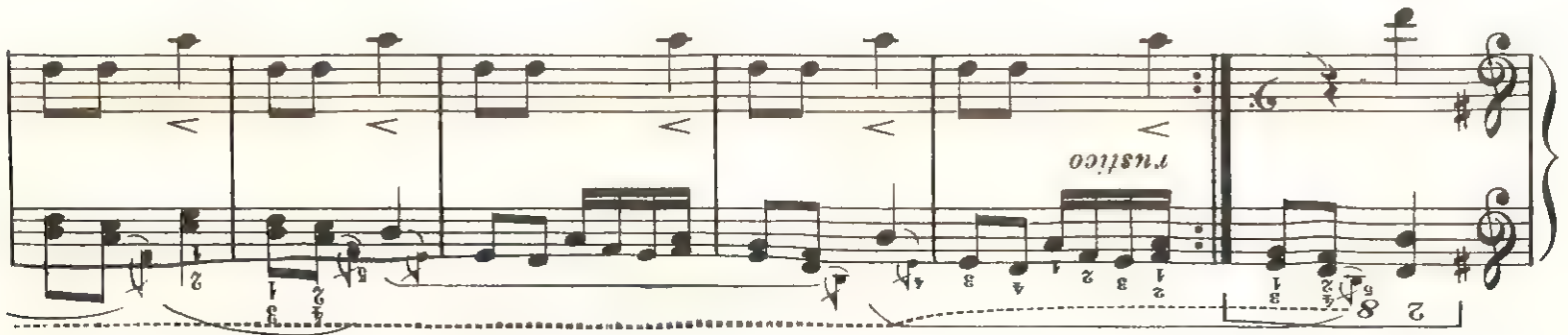
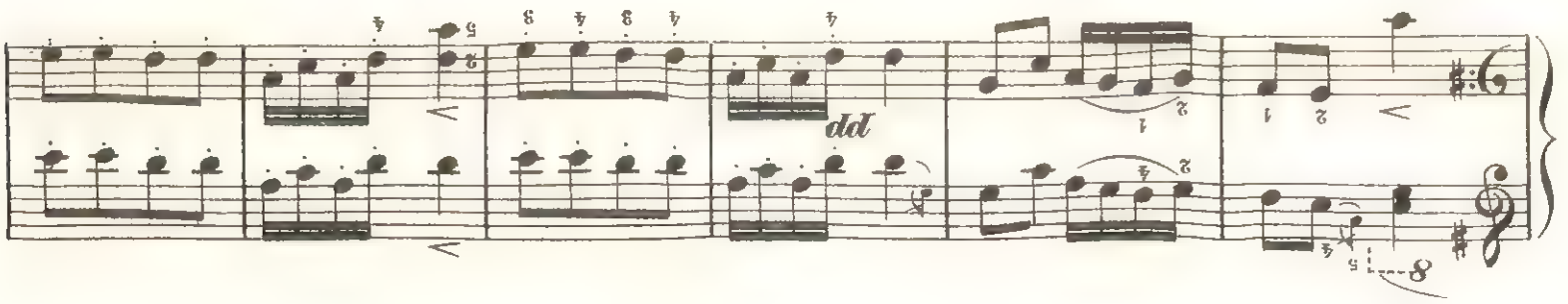
Fifth system of the musical score. The right hand has a melodic line with a fermata. The left hand continues the arpeggiated pattern. The system concludes with a measure containing a fermata.

Ideal Dance. African Souvenir.

Eugenio Sorrentino.

Moderato.

The musical score is written for piano and consists of five systems of music. The first system begins with a *ff* (fortissimo) dynamic and a *p* (piano) dynamic. The second system continues the melody with various fingerings. The third system includes a *mf* (mezzo-forte) dynamic and a *alla marcia* (march) tempo change. The fourth system continues the melody with various fingerings. The fifth system concludes with a *rit.* (ritardando) marking.



Handwritten musical notation on a grand staff. The left hand features a series of chords and single notes, with dynamic markings *dd* and *molto rall.* The right hand plays a melodic line with eighth and sixteenth notes. The key signature has one sharp (F#).

Handwritten musical notation on a grand staff. The left hand continues with chords and single notes, including fingerings (1, 2, 3, 4, 5). The right hand features a more complex melodic line with slurs and fingerings. The key signature has one sharp (F#).

Handwritten musical notation on a grand staff. The left hand plays a steady accompaniment of chords and single notes with fingerings. The right hand continues the melodic line. The key signature has one sharp (F#).

Handwritten musical notation on a grand staff. The left hand features a series of chords and single notes with fingerings. The right hand plays a melodic line. The key signature has one sharp (F#).

Handwritten musical notation on a grand staff. The left hand plays a series of chords and single notes with fingerings. The right hand features a melodic line with slurs and fingerings. The key signature has one sharp (F#).

Handwritten musical notation on a grand staff. The left hand plays a series of chords and single notes with fingerings. The right hand features a melodic line with slurs and fingerings. The key signature has one sharp (F#).

No 2977

HUNTING SCENE.

JAGDSCENE.

Arranged and Edited by
A.D. Hubbard.

G. Merkel, Op. 65.

Animato.

f

pp *riten.*

mf a tempo

cresc.

f

sf

This page contains five systems of musical notation for piano, written in G major (one sharp) and 4/4 time. The notation includes treble and bass staves for each system, with various dynamics, fingerings, and articulations.

System 1: Treble staff begins with a fortissimo (*ff*) dynamic and a descending scale. The bass staff has a steady eighth-note accompaniment. Dynamics change to piano (*p*) and then crescendo (*cresc.*). Fingerings are indicated by numbers 1-5.

System 2: Treble staff features a descending scale. Dynamics include fortissimo (*f*), piano (*p*), and crescendo (*cresc.*). Fingerings are indicated by numbers 1-5.

System 3: Treble staff features a descending scale. Dynamics include fortissimo (*f*) and piano (*p*). The bass staff has a steady eighth-note accompaniment. The word *leggiere* (light) is written below the bass staff. Fingerings are indicated by numbers 1-5.

System 4: Treble staff features a descending scale. Dynamics include fortissimo (*f*) and piano (*p*). The word *leggiere* (light) is written below the bass staff. Fingerings are indicated by numbers 1-5.

System 5: Treble staff features a descending scale. Dynamics include fortissimo (*f*) and piano (*p*). The word *leggiere* (light) is written below the bass staff. Fingerings are indicated by numbers 1-5.



A PRIMROSE.

James Whitcomb Riley.

Grace Lee Brown.

With simplicity.

Lil - ies are both

pure and fair, *p* Grow - ing midst the ros - es there,

Ros - es too, both red and pink Are quite beau - ti -

dim.

ful I think.

f

But of all bright blos-soms best, Pur-est, Fair-est,

rit.

dim.

Lov-li-est, Could there be a sweet-er thing,

a tempo

Than a prim-rose, blos-som-ing.

THE GOLDEN PATHWAY.

ARTHUR ST. IVES.

HAMILTON GRAY.

Andante cantabile.

mf *rall.*

The piano introduction is in 4/4 time, key of B-flat major. It begins with a melody in the right hand, marked *mf*, and a bass line in the left hand. The melody features a series of eighth and sixteenth notes, with a fermata over the final measure. The bass line consists of chords and single notes. The tempo is *Andante cantabile*, and the dynamics range from *mf* to *rall.*

con molto espress.

p

1. There is a path - way in this vale of sor - row, Where all is
 2. Earth has its flow'rs, we love them and we cher - ish, Bright are the

The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The piano part features chords and single notes. The dynamics range from *p* to *mf*.

peace and shad-ows flee a - way, There is a hope, one ev - er bright to -
 path - ways oft our feet have trod; But bright-er still the flow'rs that nev - er

The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The piano part features chords and single notes. The dynamics range from *p* to *mf*.

mor - row, That leads us on to ev - er last - ing day.
 per - ish, Strew-ing the path that leads us on to God.

The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The piano part features chords and single notes. The dynamics range from *p* to *mf*.

maestoso.

One stead-fast light is ev - er bright-ly burn-ing, Thro' all the dark - ness
There we shall know the Great and Ho - ly Ci - ty Which we have lov'd and

marcato

poco cresc.

of a world of tears, And as to heav'n, our hearts are up-ward turn-ing,
long'd on earth to see, Where all who jour - ney o'er life's dark-some path-way,

rall.

Out of the gloom the gold-en light ap - pears.
Shall live and love thro' all e - ter - ni - ty.

Andante moderato con moto.

Guide Thou our feet, — O Great E - ter - nal Fa - ther, Guard us and keep — us

f

in the nar-row way; — Great is Thy Name, and wond'rous Thy cre-a - tion,

marcato

Lead Thou us on — , to ev - er-last-ing day. — *ff*

Guide Thou our feet

f

rall. *1st Verse*

Great E-ter - nal Fa - ther Lead Thou us on to ev - er-last - ing day. —

colla voce *mf*

2nd Verse.

on to ev - er - last - ing day.

colla voce *fff*

The Teacher of Music: His Character and His Training.

A SYMPOSIUM.

[THOSE who follow closely and study the movements of public feeling have seen very clearly that the people of the United States are turning their attention more earnestly and more seriously toward music, music study and the various factors connected therewith.

The attitude of the most eminent teachers the world over is that many young persons begin the study of music without the slightest conception of the nature of the task to which they have addressed themselves. We have no criticism to make upon the work of those who are studying music on account of its social value, its help in making family life more attractive, and its unsurpassed power of expressing emotion in one's solitary moments. What we are most concerned about is that everyone who is engaged in the study of music, who has at any time, in the slightest degree, thought of choosing music as a profession, should gain a clear notion of the work before him.

To aid in this the Editor of THE ETUDE wrote to a number of prominent teachers of the United States and Europe, asking their co-operation to the extent of expressing their views on the subject as embodied in several questions which follow below. We are pleased to print replies from several well-known teachers.—ED.]

1. What qualities, physical and mental, do you consider essential in a music student, especially a student of the pianoforte or singing? Such qualities as will justify the choice of music and music teaching as a profession.

2. Suggest lines of study (theoretical, historical, literary, etc.) that should go with the special study of some instrument or of singing. Do you consider the study of composition essential? To what extent?

3. Should the conditions you name make a course adapted for artistic success as well as make a capable and practical teacher?

FROM FREDERIC W. ROOT.

In music, as in everything else, character, steadiness of purpose, faithfulness, address, etc., are the winning qualities, and those who possess these qualities are likely to succeed. One thus endowed will gain a comfortable livelihood out of the profession of music, with no more than commonplace, average aptitude for the art, while, on the contrary, a talented, but characterless, person would have but fitful, uncertain successes that would end in failure.

The corollary to this is that there are many grades in music teaching. Dr. Dvorak would starve to death as a composer in certain communities in which a "coon-song" writer would flourish.

In like manner a highly endowed, well-prepared music teacher might be so placed as to feel that he had mistaken his vocation, as even Richard Wagner, in his sphere, felt in one epoch of his life, when he had not the sympathy and appreciation, the constant support which poor human nature needs so sorely.

In other words,—and I put it in the form of a question, for I will not pretend to speak dogmatically,—are there not cases and circumstances where fine mental and physical endowments and ambitious study are in some degree disqualifications for good work in music teaching? This is somewhat startling, and I do not know just how I should answer the question of myself. But I venture simply to suggest a phase of inquiry, not having time to go deeply into the subject.

FROM H. W. GREENE.

Music is almost fateful in its influence upon the young mind. It charms, then beckons, and then makes blind. Shall it be the "Cook-book" or "Mason's Touch and Technic"? Who shall chide the young woman for yielding to the allurements of music?

If we can get our boys and girls as far away from music when they count its cost and their chances for success in it, as they are usually from law, medicine, and other equally demanding professions, when considering their claims as a life-work, there will be fewer mistakes to chronicle. Such must be the object of this symposium.

To love and to enjoy music is given to most of us; to build up mind and body to the exacting standard fixed by its most successful followers is quite another matter.

Our duty then, is to weigh these three questions carefully before entering upon a path across which may be builded walls we cannot climb.

1. The general qualities demanded are physical and mental health of the highest order. Special qualities are inherited musical gifts, including temperament, intuition, and courage.

2. The lines of study most important to students of singing are the piano, theory, and the literature of his own specialty.

3. The technique of the studio and the technique of the stage, while capable of alignment up to a certain point, must be modified considerably to meet differing requirements beyond that point. I should advocate diverging courses for students; that fitting for a career as a teacher must cover the entire platform, both theoretical and practical; the singer may confine his efforts to the problems his own case presents.

FROM CONSTANTIN VON STERNBERG.

I AM unable to answer your questions as briefly as I should like, but my views on music are such as to preclude the idea of any special and particular qualification.

Given normal limbs and organs, any person will make as good a musician as he would make a lawyer, builder, or anything else; in the case of singers voice is a factor, though not nearly so large a one as most people think. Those musicians who have achieved greatness in their profession have done so by the same greatness in any other profession or means by which greatness in any other profession or vocation has been attained, namely: by a superior intelligence,—by an intelligence which looks deeply into life, into the interrelation of things,—and by work! work!! work!!!

Your second question hardly requires an answer. The young medical student has first of all to study medicine on general lines before he can make a choice of specialties; just so must the musical student study music on general lines before he can decide whether he will become a virtuoso, conductor, composer, essayist, historian, or teacher. In the overwhelming majority of cases the choice of a specialty is not even left to the student's volition, but is governed by outward circumstances. This answers at the same time your third question.

As for starting on a course of study intended *a priori* for a specialty, I have never favored it; and, the older I grow, the more wrong such an idea appears to me. The natural inclination of a well-trained musician will, in a thousand delicate ways, influence

the shaping of circumstances, but the idea of starting music study with a set purpose of becoming a teacher or a conductor appears to me absurd, because there can be no question of inclination or of selecting a specialty in any human pursuit before a fair, general understanding of it has been reached.

I know that the absurdity of starting the study of music with a view to a specialty is, nevertheless, frequently committed, but the results prove the correctness of my views. The person starting the study of music for the sole purpose of becoming a teacher will never become anything but a drudge, while all artists, even the greatest, have sooner or later become teachers, in one way or another. The arch-virtuoso, Liszt, was a teacher; von Bülow, the great conductor, was a teacher; Rubinstein, Joachim, Brahms, they were teachers; and as to Beethoven and Wagner, why they taught more people than all the others together; and, if you should exclude their mode of teaching from the questions under consideration, I should have to answer that I do not give a tinker's rap for "methods" and "systems," but consider him the greatest teacher from whom the greatest number of people have learned something, whichever way he taught them.

I know that these views are not agreeable to the humdrum teacher, but I cannot give any consideration to those who have degraded the noble office of a music teacher to a mere trade. Let us have good, broad musicians first, and let their intelligence be guided by inclination into a specialty, if specialties they must have (the necessity of which I have never been able to see); as for qualifications—Nature is generous with them. Perhaps it may not be amiss to close this with the following true story:

A young man, a pupil of mine, who was not quite satisfied with his earnings, came to me one day and said: "I have about made up my mind to give up music, and to study medicine."

"By all means my boy, do it, and do it quickly," I replied.

Thereupon great astonishment on his part.

"Why," he said, "I hoped you would dissuade me from the change."

But I simply told him: "If music lets you go, you must let it go! So long as the mere thought of giving it up has room in your mind, you will never become a musician!"

Well, he is to-day about a year behind his orders for compositions, a respected organist, and well known for his writings. He did not study medicine.

FROM E. R. KROEGER.

1. A GOOD *physique* is becoming more and more essential to the student of pianoforte playing who has exalted ambitions. The demands of up-to-date technic are so great that well-developed muscles in the hand and arm are necessary. Also the lungs must be in a good condition.

So far as the mental qualifications are concerned, the student with but little mentality need not hope to reach artistic heights. The high-class pianist or teacher to-day needs to be an intellectual man or woman in the best sense of the word.

2. If a musician calls himself "a musician" he should be well educated in the theoretical side of his art, whether he studies pianoforte, organ, or violin playing, or singing. To be properly educated, he should study harmony, counterpoint, composition, musical theory, and history, the works of the great composers, and even instrumentation. The day when the pianist knew nothing but the technic of his instrument or the vocalist nothing but how to take tones came to an end some time ago.

3. To make a capable and practical teacher not only demands the above qualifications, but also the special gift of being able to impart information. This is indispensable. Also there is the personal influence that can animate and inspire a pupil. How much of this influence Liszt had outside of any purely pedagogic work! Patience and painstaking care also are demanded. The teacher possessing all these qualifications in a superlative degree is, indeed, a *rara avis*.

THE RUSSIAN SCHOOL OF MUSIC.

BY FRED. S. LAW.

As in politics, so in music, the question is: what will Russia do? Nothing in the history of music has been more remarkable than the sudden development within less than two generations of a Russian school of music,—fresh, vigorous, characteristic,—apparently independent of the musical art of other nations. Its sudden maturity seems to contradict the sober laws of growth. As Lavignac aptly says, "though Russian music doubtless has a future, it appears to have had no past."

An explanation may be found in the isolation of Russia,—artistic and social, as well as geographical,—from the rest of the world. Her composers have worked and studied unknown to their artistic contemporaries. Then, too, they have profited by the technic and experience gained by other schools. They have been saved many trials and much time by being thus enabled to apply principles learned at first hand without being obliged to work them out by long and laborious experiment.

Thus it is that this great nation, hardly yet awake to her own might, has burst out with a school of music astonishing the rest of the world by its freshness and originality.



ALEXANDER BORODINE.

It would seem that to Russia the world may look for the musical inspiration which appears to be failing in other nations heretofore leaders. Germany has lost in Brahms her last great symphonist, while Wagner's place seems hopelessly vacant. Italy possesses her octogenarian Verdi, but his career is ended with no successor in sight. France, the founder of a school which has flourished for upwards of two centuries, cannot be said to stand on the same level as even that of half a century ago.

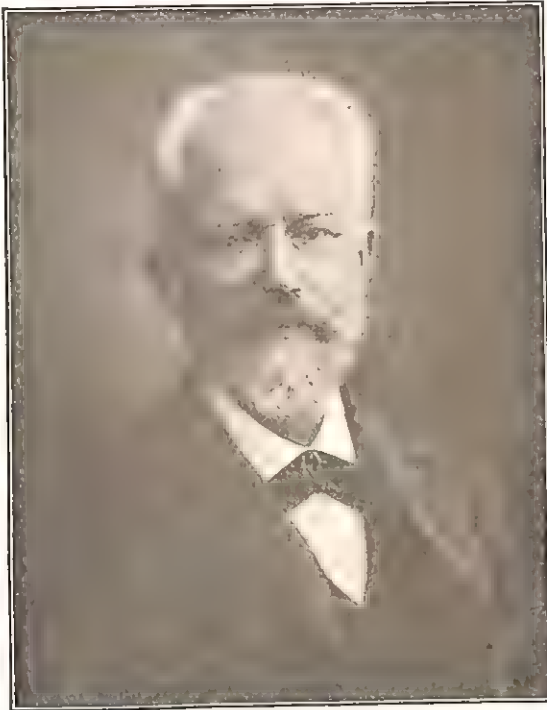
Foreign influences dominated in Russia until nearly the middle of the century, when the spell was broken by the production, in 1836, of Glinka's "Life for the Czar," founded upon Russian themes, both in libretto and music.

A national musical spirit was aroused. Musicians began to realize what a treasure they had in their rich store of folk-songs, exceeding in beauty and quantity those of all other nations. These had hitherto been contemptuously regarded and left to the peasants, but now composers drew their inspiration from them, as in later years Tourgeniev and Tolstoi created an unrivaled and characteristic Russian literature based on the rude lives of the tillers of the soil.

Russian folk-songs are remarkable in being founded on the complete major or minor diatonic scale. They show no trace of the imperfect five-tone scale which predominates in the primitive music of other nations. This is the case as far back as they can be traced.

and argues either an extraordinary musical development or a natural endowment greatly superior to that of most nations.

The later folk-songs exhibit great variety in melody and rhythm; harmonies of a highly-colored and original character also often occur. They have been



PETER ILJITSCH TSCHAIKOWSKY.

sources of inspiration to composers of the highest rank. Beethoven utilized them in two of his latest string quartettes; Rubinstein introduced them into his operas, and many traces of the airs of Little Russia and Lithuania may be found in Chopin's compositions.

The religious music of Russia is in many ways unique; with the folk-song, it is the chief cause of the originality of the present Russian school. The service of the Greek Church is entirely vocal; no instruments are allowed; the singers are only men and boys—women never being admitted to the choirs. A pecul-



MICHAEL IVANOVITCH GLINKA.

iarly of these choirs is the low bass voices, which appear to be found alone in Russia, and which produce an indescribable effect. These voices possess immense power and an enormous downward range. They extend an octave and more below the ordinary bass voice, and sing a part corresponding to the six-

teen-foot pedal notes of the organ. The men sing in four-part harmony, which is duplicated by the boys' voices an octave higher; so that the illusion of an organ with its sixteen-, eight-, and four-foot stops is all but perfect.

The present writer remembers a remarkable service at the Russian chapel in Paris. The boys' voices were so clear, the men's voices so deep, that the impression was that of pure organ tone. It was only after they had sung some time and the voices grew fatigued that this purity of tone was lost to a slight degree, and the ear realized that there was no instrumental support.

These deep voices are highly prized and eagerly sought for. When discovered they are liberally paid, and those destined for the Imperial Chapel are trained in a school established for that purpose. Since they are not desired for solo singing, power is the chief requisite; when heard alone they are intolerably coarse and rough. The singer is tested by being placed in a room with closed doors and windows. If he succeed in breaking the window-panes by the tones of his voice he is accepted. These voices soon wear out; when this becomes apparent the singers are retired on pensions.

It is only within the present century that the instrumental music of Russian composers has been at all worthy of consideration. Music has always been ex-



CÉSAR CUI.

tensively patronized at court, but until late years foreign influences have predominated; native composers had no standing in their own country. During the last century Italian composers were most in favor. Sarti, Cimarosa, and Martini spent much time in St. Petersburg, where many of their works were produced. Later this influence was superseded by that of the French, not only in music, but in fashion, literature, and customs as well.

Glinka, born in 1803, was the first Russian composer to infuse national characteristics into his music, and thus may be considered the founder of the Russian school. His two operas, "Life for the Czar" and "Ruslan and Ludmilla," are so essentially Russian that they have never been successful outside of Russia. His comparatively early death in 1857 prevented further valuable additions to the then small number of Russian works.

Anton Rubinstein, born in 1829, occupies an anomalous position in this connection. Jew by birth, Christian by baptism, German by education, Russian by conversation and sympathies, he is of a too broadly cosmopolitan character to be classed as a distinctively Russian composer. He once said, half in jest, half in earnest: "The Christians call me a Jew, the Jews call me a Christian; the Germans call me a Russian; the Russians call me a German. What am I?"

His influence, however, on the development of native talent was of inestimable value. In 1862 he founded

the Conservatory of St. Petersburg. He introduced many radical reforms in the teaching of music, which he raised to the dignity of a profession, and all lessons were given in the Russian language. Up to that time there were no native teachers of harmony and composition; students in those branches were obliged to study under a foreigner or go to Germany for instruction.

Tschaikowsky, one of the latest, and, in the opinion of some, the greatest, of the Russian school, excels in



NICOLAI ANDREAS RIMSKY-KORSAKOFF.

instrumental forms. His songs and operas are not all successful, but he has written a large number of interesting piano pieces. He is not extreme in national characteristics—indeed, some of the ultra-Russian school place him in the same category as Rubinstein.

A worthy successor of Glinka and Tschaikowsky is Rimsky-Korsakoff. Like many of the modern Russian school, he was not at first a professional musician, but an officer in the navy. He excels as a symphonist; his orchestral works are gorgeously orchestrated and saturated with national color. Associated with him is a group of musicians forming a new and radical Russian school who look down upon all that has been accomplished outside of their own ranks. The other members of this young Russian school are César Cui, Borodine, Balakireff, Moussorgsky, and Glazounoff. These composers banded together in a club for the purpose of discussing the works of all schools and composers. They decided that there were grave defects in what was considered their national music, and determined to produce something which should be more characteristically Russian.

César Cui is a major-general and Professor of Fortifications in several military schools, Borodine was a mathematician, Balakireff is chiefly known outside of Russia as the composer of an Oriental fantasy, "Ishtar," said to be the most difficult work ever composed for the piano. Glazounoff's sixth symphony has been heard in American concert rooms during the present season.

Many charming piano pieces, fresh and unconventional, have lately come to us bearing the names of Pachelbali, Liadoff, Scriabine, Rachmaninoff, Stojowski, Iljinski, etc., who are, as yet, unknown to the outside world by works of larger form. Though but few details concerning these latest composers are at hand, it is perhaps safe to say that the further development of Russian music will be along the lines laid down by Glinka, Tschaikowsky, and Rubinstein, rather than through the extreme and self-sufficient views held by Cui and his associates.

ILLUSTRATION IN TEACHING. SOME PRACTICAL EXAMPLES.

BY W. FRANCIS GATES.

IN a recent number of THE ETUDE (November, 1899) the present writer talked on the value of using apt illustrations in teaching. Since that time inquiries have come concerning the character of the illustrations to be used and the time to use them. This is a hard question to answer, for such things, to be fitting to the especial case, come as the inspiration of the moment, and are not easily recalled.

If some one were to say to me, "How do you illustrate so-and-so?" I would have to say, "That depends on who and what your pupil is." The illustration must not only make things plain in the teacher's mind, but must also illuminate the matter in the mind of the pupil. And, to make sure of this, one must know the environment and education of each pupil.

For instance, a case came up not long ago in which it came to my mind that I could illustrate a point by a reference to the method of using the telephone and of its construction. To be on the safe side, I asked the lady if she had ever used the telephone. Her reply was that she had not. So the telephone illustration died right there. Things that are very common to the teacher are sometimes unknown to the pupil.

Before attempting to give what may be called a few sample illustrations, I want to impress this matter of suiting the picture to the pupil; and perhaps I cannot do this better than to quote a paragraph from the article above mentioned. With apologies to any possible readers I may have, the paragraph reads as follows:

"In connection with these vital elements of good instruction (correction and admonition) there may be a sandwiching in of verbal pictures and apt illustrations having a direct bearing on the work in hand. A lesson without such features must be dry, indeed. But one cannot use the same methods with every pupil, nor the same illustrations, nor the same anecdotes, nor the same free and easy conversation. You must cut your illustration according to your pupil,—according to his or her age, education, appreciative powers, or, mayhap, mental density. The illustration used to the child must be within the ken of the child; to the youth you must not go outside of his reading or experience; and the same may be said of older people, for many of them are children in understanding, and have a very limited experience in actual life and a more limited one in the life that is told of in books."

Now for a few illustrations that may be applied to common matters as they turn up in a music lesson. And in reading these it is well to remember that the reason they seem so ordinary is because they are ordinary. The more simple the matter used, the better it serves its purpose.

Every teacher "as is a teacher" has trouble with pupils playing too fast, attempting to play at a rapid speed when they are not yet able to go at a walk. The teacher may warn and scold with the old tune "Go s-l-o-w-l-y," but the pupil can't see the reason for it. I say to her, "Haven't you seen men going along the railroad tracks on hand-cars? Well, they go along looking at every tie and rail, don't they? If they go more rapidly they cannot see the condition of every tie and walk slowly and test the condition of the rails off and walk slowly and test the condition of the rails and plates. Now, how well do you think they could do this work if they were seated on a passenger train running at the usual speed of thirty to fifty miles an hour? Going so rapidly they could not grasp the thousands of details that are necessary to do this work properly. Yet you are trying to do a thing even more absurd. You are racing over notes and measures without giving yourself time to see what they contain or what they call for. We should study slowly in order that we may have time to grasp all the details of the music, and there are half a dozen things about every note or chord that we must grasp

or we fail in just so much. To slight the examination of one rail or one tie or one binding plate might mean the death of a score of people. To slight the details of our music in hand means as certain death to the music." It becomes "executed" in more senses than one.

Concerning the use of technical exercises, the necessity for their continual use, I tell the student that these things are to their musical work just what the dumb-bells and Indian clubs are to the gymnasium work. When one has practiced the etude or exercise up to the point of playing it in good tempo, then it is the repetitions that give the desired results. We do not expect the simple purchase of the bells and clubs to do us any muscular good. Nor should we the partial practice of the etude or exercise.

A more ordinary illustration sometimes fills the bill for pupils who will not practice the hard places sufficiently to bring them up to the level of the rest of the piece. I ask the young lady what she would do if she got a bad grease spot on her dress. She generally thinks she would get some gasoline or ether and take the spot out by soaking and rubbing. I ask her then if she would treat the whole dress so. "Oh, no, only that spot." "All right; I want you to treat these hard spots in this piece in the same fashion. Rub them and soak them with your brains and fingers till the spot is just as easy as the rest of the piece. Don't keep playing over the whole thing just in order to get at that spot."

To the player who does not discriminate between melody and accompaniment, one can call attention to the outline of some face or figure in a picture or photograph, and show how it exceeds in prominence the background or secondary features. The melody is the main figure, the profile, while the accompaniment of chord or arpeggio is the unobtrusive background. The melody should stand out in high relief in the foreground. It is a very obtuse pupil that cannot grasp this illustration, especially when it is accompanied with pictured example.

Perhaps some pupil may expect you, in spite of your six hours a day of arduous teaching, to play as well as Miss Smashem, who has nothing to do but to keep up her practice. And some portly dowager (who "took" half a term herself in 1843) may ask you to sit down and play for her, that she may judge of your ability to teach her darling Elvira Ann. It might be well to remind these competent critics that one does not expect to see a mile stone or guide post get up and run to the points it designates; its mission is to point out the way to others. But you will not convert the world on this point. In the eyes of the public, the fellow that cuts a splurge on the keyboard will, of course, make a better teacher than you, even though he can't sign his name or use good grammar. "So runs the world away."

THE CLASSICAL AND ROMANTIC SCHOOLS.—The distinction has been drawn that the classical school is given up to form, pure musical beauty, and ingenuity, the romantic school dealing with emotion. We would go farther and say that if by romanticism is meant the expression of feeling, thoughts, and imagination, there is no line to be drawn but that of the period when music had attained sufficient plasticity to be expressive. In fact, from the time when music was an art at all, from the time when it had achieved any means of expression, it was never merely formal in the hands of a genius. These old "classical" musicians did mean their music to arouse some kind of feeling. Bach expected you to understand *what* kind of feeling, but his music is too often played as if it contained none. The real schools in music are not "classical" and "romantic," but psychologic and descriptive. The two in many instances are blended, as in Wagner, Schumann, and Beethoven; but the romantic movement in music, analogous to the romantic movement in literature, was the descriptive music of Berlioz and Liszt. Descriptive music there had always been, but the romanticists almost entirely used the art as an illustration of things and actions, and not of thoughts and feelings. *Musical Standard.*

PIECES, EXERCISES, OR ETUDES—WHICH?

BY S. N. PENFIELD.

WHAT proportion of time should be required from pupils for the study and practice, respectively, of pieces, etudes, and finger exercises, the latter including scales, arpeggios, and the like?

All teachers have their special methods. Some keep pupils nearly all the time on exercise work. Great lists of five-finger exercises, all possible forms of scales, including even double thirds and double sixths, the whole range of chords turned into arpeggios, accent exercises, octave work, etc. Others, finding exercises irksome, almost entirely ignore them, but pin their faith to piano studies. They are authority on Czerny, Duvernoy, Bertini, Köhler, Loeschhorn, Heller, Cramer, Clementi, *et id omne genus*. They have the list graded and classified, this author and this opus for one object, that for another object, but enough of them all to keep the pupil busy several hours a day for years. Still other teachers give to their pupils, after the first term or two in an instruction book, practically nothing but pieces, on the ground that all else is tedious, and that the way to play pieces is to study pieces.

Much can be said and written in favor of each plan, but this is not the place in which they may be compared critically. No universal rule is possible, but any one of the three plans carried to an extreme is foolish and useless.

The objective point in all piano teaching and study is to play fine music well; in fact, the acquiring and keeping up of a fairly extensive repertoire; and the great problem is to find the shortest and surest route to this goal. Life is short, and the artistic career is much shorter.

Of all people Americans are most anxious to see quick results and are most impatient of slow processes. The teacher must accept human nature as he finds it, and lay out his work accordingly.

That a great deal of time at the piano is spent in vain goes without saying. The task of the teacher should be to avoid this waste of time. Many pieces too difficult for the pupil are given by teachers. Naturally they are poorly learned and cannot be made use of. Others are trivial. The selection of pieces by the teachers is supposed to be made on two grounds: first, on their merits for actual performance, and, of course, not too difficult; second, as stepping stones to more difficult selections to follow. In the latter view they are etudes.

Exercises are the foundation of the whole superstructure. Certain exercises giving exact position, flexibility, freedom, and true fingering are a *sine qua non*. The teacher who cuts these or allows his pupils to shirk them because they are tedious makes a fatal mistake. No etudes, and certainly no pieces, can supply the deficiency.

There is, however, a deal of foolish talk about the "tedious finger exercises." In the first place, the teacher should at every lesson give certain graded exercises, requiring from the pupil a given length of daily study upon these, showing him just what they are for, thus arousing his interest and determination to master them. If the teacher succeeds in this and does not ask for too long a daily technical drill, the pupil will not find them tedious; but if the teacher does not explain, does not hear them at the lesson, and evidently himself finds them tiresome, the pupil is sure to follow the example.

Etudes are exercises dressed up in musical shape, being thus the connecting link between the exercises and the pieces. They never train the fingers as directly and thoroughly as do well-chosen exercises faithfully practiced, but they supplement these latter, and, being more interesting, will doubtless receive more attention from the average pupil than dry exercises will.

Moreover, dull pupils must have line upon line, precept upon precept; must have the same technicality presented many times and in many seemingly different ways in order to attain mastery. Therefore these need certain supplementary etudes more than the bright ones. But many etudes have really no excuse for

being. They are not pieces of music, and they teach little or nothing to the pupil. Teachers and pupils should remorselessly cut them.

For advanced pupils who have stopped lessons and have but little time for music, a few old etudes, chosen for their brisk finger-work in both hands, preferably memorized, and played for a few minutes a day will probably suffice to keep the fingers flexible and ready for use, the balance of the time being devoted to pieces which the player may fancy.

THE DIGNITY OF OUR PROFESSION.

BY HENRY HOLLEN.

THE musician should know the dignity of his profession. As a student and follower of the masters it behooves him not to forget the sacredness of the vocation he has chosen. The "divine art" will always continue to hold its place; he who claims music as his calling, and who conscientiously merits that claim, need bow to no man.

A great deal has been said about the present low status of the music profession. It is not to be denied that much of it is true, but the progress made during recent years is remarkable. The September number of THE ETUDE contained a portion of a paper read by Mr. Frank Holmes, at a recent meeting in Queenstown, Ireland, of the Munster section of the Incorporated Society of Musicians. His remarks are so pointed and straightforward that I quote therefrom: "Music stands highest of all arts. Where do musicians—the rank and file—stand? Nowhere. Why? Because we have neither aspired to a position nor entitled ourselves to it. The only thing we know is music, and but little of that; and too often the musician, when he is a musician, is nothing more! We have not made ourselves in any sense a force in the world, and are not bound up in the great life of the nation. . . . Our leaders in the profession are greater than their forerunners of the last three centuries. We, the rank and file, are of less account than the rank and file of any other profession then or now. The vast majority of us are held in humiliating contrast to all other professions. They despise us, and the world simply doesn't count us!" This, to a great extent, is only too true.

The conservative and retired bearing of good musicians has not had a tendency to bring the profession prominently before the public. It is a serious mistake to encrust oneself in a shell of musical knowledge, and to walk this earth as if all thought, interest, and ambition lay within the case of the pianoforte. Some one has aptly said that "musicians, when they are outside of the immediate sphere of their work, have a far-off look in their eyes."

It is to be remarked that too few teachers seem to have the breadth which is the outcome of a general knowledge. Talk to some teachers about literature, or the prominent authors of the present day, and their representative books. Question them about dramatic art; approach them on political matters, or the problems of the present day, and with the majority you will find small knowledge of either. They will probably tell you that they take no interest in politics, and therefore are not versed in its issues. As to the latter, every musician ought to take an interest in the affairs of the country of which he is a citizen. Here is just where the fault lies: the failure to be interested in the every-day affairs of life.

It is a teacher's honor which binds him to respect his obligations to his fellows and to his pupils. Whether he fulfill these obligations or whether he slight them by evading them lies with himself. A fair majority of the teachers I have met betray the shallowness of their ideas as regards the responsibilities of a teacher's calling. What unlimited power the music instructor possesses! He has the making of minds in his grasp. A writer said recently in speaking on this subject: "No pen nor words can adequately tell or properly describe the position toward musical education which the teacher of music students

holds. A pastor mourns over those he may not reach or rejoices over those he leads into a higher life. A physician thrills at the sight of a face in happy, buoyant life which he has raised from what seemed death. Such know the influence of personal contact, and such, perhaps, only can appreciate the feeling of a teacher toward his pupils. Those earnest, ambitious, gifted ones long to understand and express, not only music, but the ideas of true art, and that most beautiful of all arts: music. The teacher, almost for the first time in the education of the pupil, can instruct, train, and develop."

In general, musicians are apt to be unwilling to accept criticism. "It would suit me immensely," said a teacher to me, a short time ago, "if every critic were attacked with lock-jaw, and should remain thus,"—the occasion being an adverse criticism of a late composition. A man of note who died recently in the city of Paris left among his effects a package of two thousand letters which had never been opened. In a letter to a friend he explained that he detested criticism to that degree that he never opened his letters without knowledge of their source, and that for a period of thirty years he had never read a newspaper, or periodical of any sort, from a fear that he might happen upon adverse criticism.

Criticism should be welcomed by the musician as the means of making known to him his strong points and his faults. Musicians should not be afraid to receive criticism, whether favorable or adverse. Development is well-nigh impossible without it. He who receives it graciously and with dignity strengthens the pillar which shall raise the status of the profession.

WHEN SHALL WE BEGIN WITH CLASSICAL MUSIC?

BY A. ROMMEL.

IN this country, where we have so many nationalities and such a variety of amalgamation of various nationalities, this is a somewhat difficult question to answer. By classical music in the strict sense we mean music which covers the period from Haydn to Beethoven's death. This is the so-called classical period: the period in which the forms entering into the sonata were brought to perfection; hence anyone essaying himself in these forms is writing classical music.

This classical style or form was cultivated and perfected by Germans; hence the classical style is essentially German. The Italians, French, and English have done nothing worth mentioning to develop the sonata; yet there is an Italian, a French, and an English school of music. Each has its peculiarity.

In these modern times we are becoming aware that there is something else yet, which the Slavonic races are offering us. At present it seems to be the feeling of the musical world that the German classical music constitutes the Olympian heights, which every music student must scale in order to reach perfection. But why? The Germans in developing the sonata have perfected an ideal peculiarly suitable to instrumental music; but is it therefore the only ideal to be accepted as a true one? I have noticed with many pupils of musical ability that they seemed absolutely to lack the power of comprehending a Mozart or a Beethoven sonata, and could, as a consequence, not even get it out technically; yet things technically more difficult, but in a different style, they played comparatively well.

Hence the thought has come to me often: Is it correct to mold everyone into the existing Germanic or classical molds? There are other things existing besides Beethoven, Mozart, Haydn, Kuhlau, Clementi, etc., and, if the feeling for that sort of music does not exist in the pupil, he ought not to be troubled with it until a high degree of technical dexterity has been attained and a desire has grown up in the pupil to know as much as he can of music; and for this desire the teacher is responsible; he should create it.

WHAT TO USE WITH A BEGINNER.

BY CHARLES C. DRAG.

Is it carelessness, pure neglect, or (shall I say it?) lack of preparation that causes so many teachers to fail utterly in the instruction of children? The question stands before us, answer it as you will, as we have only to turn this way or that to find evidence of such failure on the part of teachers.

What shall be done is certainly a problem; but from the number of pupils brought to me who have not the slightest idea of time, who have been kept on unmusical five-finger exercises, and in many cases positively know nothing of touch or expression, I feel there is something wrong.

Let us give our attention to some of the ways of teaching a pupil who has just learned his notes and the keyboard. What studies shall be given him? This is a question which is, in many cases, difficult to answer, but for the present, and suggestively, suppose one uses such easy studies as Louis Köhler's "First Studies on the Piano," opus 190; Behren's opus 70; Le Couppey's opus 17; Burgmüller's "Twenty-five Studies," opus 100; Macdougall's "Studies in Melody Playing," book I, and Mathews' "Introduction to Studies in Phrasing." These studies, though excellent, must not be followed too closely, even though they are placed somewhat in a progressive order, for there are few works properly graded for all the needs of a pupil. For variety, I would suggest using, at various times, selections from Mathews' "Graded Course," books I and II, but always classify and so arrange your work that it may be progressive. From the first use duets, beginning with those by Enckhausen, opus 72, book I, and follow with books II and III; now and then supplementing from Presser's "School of Four-hand Playing," book I. For pieces, refer to the introductory pages of Mathews' "Graded Course," where you will find excellent selections for each grade.

Insist upon young pupils counting aloud. In this way you will at once find where the trouble lies; correct counting brings about the correct understanding of rhythm, and this is the keystone to the arch of musician-time, and this is the keystone to the arch of musician-time, and this is the keystone to the arch of musician-time. These easy studies and duets when gone over carefully, paying strict attention to the fingering, will do away with many finger-exercises, which children naturally dislike, and will give pupils a taste for the beautiful, and create a desire to practise.

Now and then explain what is meant by a period, a section, a phrase, and a motive. You will be surprised to see how quickly your little ones will learn these points, which—pardon the truth—some older musicians (and also some teachers) know but little about.

After the above course has been completed you will find the pupil ready for Mathews' "Graded Course," book III; and with this give Macdougall's "Studies in Melody Playing," book II, and some of Mathews' "Studies in Phrasing," together with lessons from Mason's "Touch and Technic." I would advise teaching the scales in the easier keys as early as possible, beginning with those of an octave, taking one hand at a time, and gradually enlarging upon the work as the pupil becomes more capable; but in this, as in all other work, the teacher must be governed by the ability of the pupil. Always insist upon the pupil committing the scales to memory, as the best results follow from this course of study.

SHOULD EXPRESSION BE TAUGHT.

The question now arises, Should beginners be taught expression? I would answer in the affirmative; thus we are bound, contrary to the views of some, to teach touch, for by this is expression obtained. How many teachers fail to do this, believing that such work should be attended to later on! Please do not misunderstand me; I do not mean that the more complicated forms of Mason's "Touch and Technic" should be used. These are, without doubt, intended for later use, as I have above stated, but I do not mean to teach children a natural musical touch as early as possible. Teach them tone production and have them work for effects. How?

By telling them little stories which may be connected with the music in hand; by playing duets with them, thereby developing the power to interpret, arousing interest, imagination, and making musicians instead of machines.

Study each pupil carefully, apprehend individual needs, and supply them at once. Never lose self-control; no teacher can look for success who claims such a privilege; remember that parents prefer not to have their children scolded or scared half to death by a cross teacher. Therefore cultivate kindness, try to be a help instead of a hindrance, and allow your sympathy to go forth to the little one who is striving to learn.

These are some of the many secrets of child teaching, which one should consider carefully before engaging in this specialty. Too much attention can not be given to the foundation you are building for the young; therefore prepare, and before you enter upon this important work, make sure you are competent.

THE MUSICAL OUTLOOK AT MANILA.

EDITOR OF THE ETUDE:

Although present circumstances do not seem to admit of musical undertakings of a higher order than those now in vogue in this city,—viz., vaudeville in Spanish, and the open-air concerts given by our army bands,—some items of information concerning these entertainments may possibly prove of interest to your readers.

At the "Teatro Oriental" the performances are in "Tagalog"—the language of the Filipinos. An attempt was made to establish an American vaudeville at the "Teatro Libertad,"—called since "Cosmopolitan Theater,"—but it has not proved a success as yet; want of proper management being no doubt the cause.

The acoustic properties of the Filipino theaters may be called fair, considering that in point of architecture these rough buildings are nothing but oriental "shacks." One only, I am told, has a floor,—a theater still occupied by American soldiers who are now doing police duties. I went, one day, after a rainy season, to the Teatro Libertad during a rehearsal. There was a good-sized pool of water between the orchestra and the seats, and the frogs were seemingly inspired to add their mite to the overture, while angleworms, evidently attracted to the surface by the dampness and the noise, covered the ground beneath the seats.

In regard to the open-air concerts, the people here have no comments to make in favor of our bands when comparing them with those of the Spanish Government. The standard of the former is limited by the same old circumstances: that of not being properly supported by our Government, since first-class musicians can not be obtained for the pay of a private soldier,—viz., \$15.00 a month during war time; \$13.00 in time of peace. The bands of the Spanish Government are composed of an average of sixty members, and possess, therefore, a full variety of instruments required for such an organization. Moreover, the bandmaster has the advantage of a better position, for he holds the rank of second lieutenant to that of captain, according to merit, while our so-called chief musician is only an enlisted man, and subject very often to the same restrictions as the lowest private. Although there have been, and there are still, no doubt, in our army incompetent bandmasters, I am sure there are a goodly number who are able to fill that position worthily. For the last twenty-eight years petitions and bills have been sent to the Government with a view to obtaining more consideration for the bandmasters of the army,—or, at least, making the position a respectable one,—but only a deaf ear was turned to them. There are no local bands here worth mentioning. The musicians both in band and orchestra are all Filipinos.

One day when in camp, upon hearing band music near the church, we walked over in that direction and discovered that the musicians were playing at a funeral. While the body was being placed within the vault, the band (of twelve men) was playing a plaintive air with variations for all instruments. The leader held his cornet with his right hand, while his left arm was

stretched out resting upon the limb of a tree, and was playing thus; while the second leader played his cornet with his left hand, holding his right hand behind his back, walking leisurely, meanwhile, within the space the band occupied. All the men were playing without music. A saxhorn player sat on the ground under a tree, while the clarinet player stood about fifteen or twenty feet from the others with his back toward them, as though he were not a member of the band. Yet he played his variations all right. The baritone player stood likewise, though not so far from the band. The bass player rested his tuba upright on the ground, and to enable himself to play stooped down so as to reach the mouthpiece with his lips. It was a Filipino affair all around. During the obsequies, and the accompanying "variations" by the band, the ladies passed around wine and cigarettes, smoking themselves vigorously meanwhile. Suddenly the band struck up "Marching Through Georgia." A number of American soldiers and officers were witnessing the affair, and applauded, at which the bandmaster led off in "Dixie." The band responded to another applause still with "Hot Times," and wound up with "The Star-spangled Banner," at which every American soldier lifted his cap. Thus ended what might be called "Gaiety in a Graveyard."

The musical taste here has been established by the Spanish; Filipinos have adopted it from them. They play better in orchestra than in band. The Filipinos are fond of Mascagni's and Leoncavallo's music, as the taste runs more to Italian and also to French opera. The playing is characterized by that suavity so peculiar to the Andalusian race, while with singers the tremolo is overdone to a distressing degree.

The pianos here are very small, and are made in Germany usually, although some are imported from Spain manufactories. Our American pianos are too high priced for the Filipinos. During the rainy season the moisture plays havoc with the wooden instruments. Violins frequently go to pieces, box and all, while the cheap pianos brought over here by Americans seem to have contracted "rheumatism," for their joints are loose, and some are, indeed, falling apart. The Manila climate truly agrees neither with Americans nor with their musical instruments. Very respectfully yours,

JOSEPH NEVOTTI.

FROM THE CRITIC'S NOTE-BOOK.

BY FANNY GRANT.

PERSONALLY, I never have taught music. I have sung and I have written, and always have been more or less in the musical life. To have observed some, and to have discovered that certain causes bring certain effects, must have been quite in my line. It is really a very serious question as to whether or no a spirit quick to take offense, a spirit of so-called "professional jealousy," is the element of success in the life of a musician. There are so many elements of success that must have been pronounced in the careers of the great and splendid ones who have gained laurels in the concert room, on the stage, and in the crowning glory of all—the rôle of composer. Have the best and most admirable of my splendid gallery of famous ones been those prone to exhibit that ugly phase of the artist's life that we term professional jealousy?

All the music critics know the same artists; all the public know more or less of their favorites. I feel quite certain that critics and the public will agree with me that the great artist is the big-souled man; the man every one loves; the man who has a good word for all of his kind; genial, earnest, gifted, shrewd, but a soul too great for the sordid side of life to have any chance or hearing in it.

And, really,—on sight, as it were,—we recognize just what sort our artist is as he appears, and esteem him accordingly.

I HAVE always a suspicion of sonorous sentences. The full shell sounds little, but shows by that little what is within. A bladder swells out more with wind than with oil.—W. S. Landor.

Woman's Work in Music.

EDITED BY FANNY MORRIS SMITH.

WOMEN AS TUNERS. THE proposition that piano tuning is a profession open to and well fitted for women has been lately advanced by several musical papers; and it is a fact that women have begun to study tuning as a means of livelihood. Before undertaking this profession it is desirable, however, to examine into its advantages and its drawbacks.

The first turns on wages: Highly skilled tuners command five dollars a day in New York.

The second turns on the physical effect of daily tuning: It almost invariably affects the brain, at least to the extent of making the victim more or less "a crank." An absolutely sane, healthy, even-tempered, non-dyspeptic tuner of middle age is a very rare person—decidedly the exception in his class. The cause is obvious. Tuning depends on a close observation of sound vibrations and those peculiarly delicate phenomena, due to the interference of waves, known as beats. Among the many thousand people who read *THE ETUDE* and play the piano how many have ever heard the beats between notes not in tune with each other? How many are able to count the beats which are audible in the interval of a fifth, a third, or a seventh when in tune? Yet beats there are, if one could but learn to listen for and identify them; and this delicate and concentrated hearing is the most nervous work, except, perhaps, cable telegraphy, that the refinements of civilization have brought about. The auditory nerves act directly on the emotional nerve centers, and the profession is particularly exhausting.

The manual labor of tuning is not impossible. The average woman can hold and operate the tuning hammer; although it is hard work, it is not harder than ironing, wringing, pumping, or a dozen other feminine tasks. But the quietness of nerve which admits of that slow twist of the hammer that brings the note precisely to its pitch, and no more, is not the natural endowment of woman in her present habits. She is not phlegmatic enough to accomplish the task without much greater wear and tear than the average man experiences under similar strain.

It requires several years of practice for the ordinary tuner to become skilful. Different tuners go about the matter differently. The first thing is to plan the "ground" from A in the center of the keyboard upward to and including the major seventh above (G-sharp). This ground establishes the relation of the different intervals within this compass to each other. The perfect fifths, the great thirds,—A, C-sharp; D, F-sharp; E, G-sharp; E-flat, G, etc.—the sevenths, must all be so arranged that they are equally pure.

This is where the skill and individuality of the tuner find play—for there is room for great individuality. A piano may be in good tune and yet lack the delicious sweetness that a talented tuner knows how to infuse into it.

Sweetness as a result of tuning results from a practical application of the principles of harmony. The skilled tuner plans his ground so as to secure the greatest purity and the best balance of the various chords, with their leadings and resolutions. This involves a nice and sympathetic treatment of the thirds. As a rule, the old tuning by fifths alone did not bring out the sweetness of the piano—the tone of an instrument tuned thus usually seems cold.

The highest class of tuning, in fact, rises into emotional significance. "When I tune," said the admirable musician from whom the information in this column was secured, "I feel that the notes beneath my hand

must touch the heart; and I am not satisfied unless the harmonies which I draw from them have the sympathetic quality which my feeling demands."

When the "ground" is laid out, the remainder of the tuning proceeds by octaves and fifths, always corrected by the quality of the thirds.

But tuning is only one of the items involved in the care of a piano. A knowledge of the entire mechanism is absolutely essential for a country practice. There is the rattle: Does the practical ear locate it in the lock? or is it a loose end of string? or is it a bit of glue on the sounding-board hidden under the iron frame? And the sudden alteration in quality of the new piano: Are its hammers too hard? or have its owners roasted it over the register? Is the weakness in the treble due to the velvet curtain against which the instrument is pressed? or has the crack in the soundboard wrought this havoc? or has the arch of the board given way since the water-pipes burst overhead and flooded "the works"? These are sample questions, to be answered from knowledge of construction and tone-quality.

Furthermore, how shall womankind crawl under the piano and lift it on her back while she gets at the pedal-box and soaps the squeak? Where is the knowledge of the antidote for kerosene applied to the varnish to be obtained?

The care of a piano involves a fair, practical acquaintance with action making, case making, piano building, piano-key making, and varnishing, besides tone regulating, which is an art by itself, and practised in perfection to-day in America by less than a dozen men. An apprenticeship served in a good piano factory is small enough preparation for the pursuit of tuning as a profession, and it is difficult to see how such preparation can be obtained by women.

REPORT OF THE PENNSYLVANIA FEDERATION OF WOMEN.

of which there are a number in the Federation, and of musical departments of other clubs. Mrs. Roie Adams Grumbine, of Lebanon, Pa., president of Harmonia Circle of that city, was chairman of the committee to confer and report on a plan. The other members of the committee were Mrs. Christopher L. Magee, of the Tuesday Club, Pittsburg, and Mrs. David Fleming, of the Wednesday Club, Harrisburg. The committee's report consisted of three recommendations:

1. That at least one public musical entertainment be given each year, and as many more as may be, by some one of the federated musical clubs, or musical departments of clubs in the State Federation. The club giving the entertainment may be at liberty to call upon any sister club for help, by way of furnishing material for the program, as convenience and other considerations may determine, without charge or cost except the payment of expenses of travel and entertainment of those participating. Literary features could, in like manner, be introduced if desired. In this way the same program, in whole or in part, could be utilized with increasing benefit, for more than one occasion. The entertainment to be always advertised distinctively as a woman's club event.

2. Incidental and secondary to the foregoing the committee also suggests the forming of a bureau for the tem-

porary or permanent exchange of expensive music, like cantatas, symphonies, etc., which, having once been used in a given place, are still capable of much service elsewhere. A central bureau to be established, the secretary of which would keep a record and account of all such musical property as is available for exchange among the clubs.

3. That all musical clubs and all musical departments of clubs be federated on this plan and for this purpose.

The report was presented by the chairman, Mrs. Grumbine, who, in support thereof, offered the following reasons:

1. A wider influence for women's clubs by keeping their work constantly before the public.

2. A better acquaintance and wider friendship growing from a more intimate intercourse between club members from different parts of the State, and a broadening of the individual view and character.

3. A greater stimulus to work. The knowledge that a club may be called upon at any time to contribute part of a public program in another town will furnish a more definite aim both for the members individually and for the club as a whole, and will develop the best that there is in both, for the best only can hope for recognition.

4. By both study and experience it will help to place amateur powers more nearly on a level with professional ability. It would serve to generalize musical accomplishment and raise the standard of musical taste and knowledge.

5. A means to raise funds for the prosecution of club work, or to replenish the treasury when it is low.

NATIONAL FEDERATION OF MUSICAL CLUBS.

BY MRS. THOMAS ELLISON.

UNDER the able management of Mrs. Frederic Ullmann, 282 Forty-eighth St., Chicago, the National Federation of Musical Clubs' bureau of registry is augmenting its power for good—its work being organized upon philanthropic lines. Its objects are to assist smaller clubs in their effort to hear good music,—as they are seldom able to bring before their number the higher priced artists,—and also that other clubs may increase the number of their recitals. Another purpose is to encourage the best musical talent in the club, and to give opportunity to many talented young musicians to appear before appreciative and sympathetic audiences. With this end in view, Mrs. Ullmann has issued, through the printing committee, a list of the names of 150 gifted musicians, who, for their expenses or a small remuneration, will go to clubs belonging to the Federation, giving them the best they have to offer. Extreme care has been exercised in the selection of the names of club members recommended by the executive boards of their respective clubs, and in this way the standard is made worthy of confidence. Mrs. Ullmann is receiving additional names, which can be had upon application, and clubs are corresponding in regard to this list, thus planning to add therefrom to the number of their artist recitals. This is one of the finest phases of the work of the Federation, for it makes recitals possible for the smallest club. All affiliated clubs have received copies of this list, which is in pamphlet form, and contains names of musicians from Oregon to Connecticut, from Minnesota to Florida.

Another pamphlet issued by the Federation is the list of clubs, which includes the names of the general sectional officers and the Federated Clubs to October, 1899. The additional names of clubs may be obtained from Mrs. John Leverett, Leverett Ave., Upper Alton, Ill., treasurer of the Federation, and Mrs. James Pedersen, 282 Twenty eighth St., New York city, corresponding secretary.

The "Catalog of Music," which is the result of the work of the former librarian, Mrs. D. A. Campbell, Lincoln, Neb., vice-president Western Section, and Mrs. Charles Farnsworth, Los Angeles, Cal., librarian, may be obtained from the printing committee upon receipt of ten cents in postage. The music is obtained from the librarians of constituent clubs, the interested clubs corresponding with each other. Thus clubs are enabled

to secure music for a very small rental, and this brings a small revenue to the club from which it is procured.

The constitution and by-laws, prepared by Mrs. F. S. Wardwell, Danbury, Conn., chairman, is framed on the broadest lines for the development of musical talent. The board of management can not recommend it too highly. Any club organizing under this constitution is profiting by the heritage of culture, and can be none other than an advanced club from its beginning. The "object," the "membership," "requirements for members," and the plan for the election and terms for holding office can call forth only commendation, and older clubs will find therein suggestions which, if adopted, will make "straight the crooked places."

Federated clubs have received one copy of the "Bureau of Registry," "Official Proceedings," "Catalog of Music," and "List of Clubs," and extra copies may be procured from the printing committee, Mrs. Philip N. Moore, 1520 Mississippi Avenue, St. Louis, Mo.

Mrs. Charles Davies, of Jacksonville, Fla., has resigned from the directorate of the Southern Middle Section on account of change of residence to Vineland, N. J. Mrs. Davies, who is a member of the Ladies' Friday Musicales, is a thoroughly equipped musician, and has been interested in the work of the Federation from its inception.

A meeting of the directors of the Eastern Section was recently held in New York city. Mrs. John Elliot Curran, of Englewood, N. J., is vice-president of this section; Mrs. F. S. Wardwell, Danbury, Conn., and Mrs. S. S. Buttin, Newark, N. J., her assistant directors. Plans for the work in the Eastern Section were discussed and adopted. The Cecilian Club, of Augusta, Me., Musical Culture Club, of Hornellsville, N. Y., Matinée Musical, Huntington, Ind., and the Matinée Musicale, Fremont, Ohio, are among the recent accessions to the ranks of the Federation.

**TALKS ON PARLIAM-
ENTARY PRO-
CEDURE.**

fit, but it should also mean to women what it means to men : orderly method in the administration of business consequent upon such association.

Club women all over the country are waking up to the consciousness of this fact, and realizing that some knowledge of parliamentary law is necessary to despatch and to legalize business, to render justice to the minority while yielding to the rule of the majority, and also that business may proceed with as little friction as possible.

Parliamentary law has not been formulated by one nation alone, but the British Parliament has been pre-eminently the largest factor in its production. Its fundamental principles are the same everywhere, but the specific rules are not identical in all countries, on account of the differences in government. It is based upon common sense or, as Sir Edward Coke expresses it, "reason is the life of the law." Like language, it does not remain stationary, but grows as circumstances create new conditions.

While much interest is evinced among women in the study of the law which governs deliberative bodies, the majority are still in the state of one who said recently, "I can not see the use to me in the study of parliamentary law, as I shall never become a presiding officer."

This member of a club did not realize the fact that the confusion which sometimes occurs in a business meeting is often caused by the members on the floor who do not know the privileges and limitations.

It is not always the fault of the members, however, as, unfortunately, there are presidents and chairmen who have not had the proper training for presiding. The consciousness of having accepted such positions without due preparation should lead them at once to take steps to inform themselves and to remedy such defects.

Many bright and intelligent women long to take part in debate upon some subject of deep interest to them,

but lack the confidence of knowing how. Therefore, their individual thought and experience, which might prove valuable additions to the discussion, are lost.

We have discovered, then, by the preceding statements several important things that it is well to reiterate: First, that all deliberative bodies are properly governed by parliamentary law. Second, every person holding the position of presiding officer should become familiar with this law, in order to expedite and to legalize business. Third, that this knowledge is as important for the member on the floor as for the member in the chair.

There are two sides to every question that is brought before an assembly to be decided either in the affirmative or negative ; consequently, debate on every motion is inevitable, because necessary to an intelligent vote. One of the first things to learn is that the merits of the case must be uppermost, and personal feeling have no part whatever in the discussion.

To weigh carefully the pros and cons of the question and to decide impartially is the mark of a statesman, and will establish justice. It is easy to follow the majority, but it is difficult to have the courage of one's convictions and be counted with the minority. All history, however, points to the fact that in the latter all the reforms have had their source; therefore, respect the minority.

While there are many things to be learned as to the proper conduct of a meeting, there are also a variety of things often in evidence at club meetings which should be refrained from. If you are a presiding officer, do not put a question to vote, as is often done, in the following manner: "All those in favor"—without a word as to how the vote shall be expressed. Or, "All those in favor will vote in the usual way." There is no usual way, for there are six different methods of voting, and the chair must state which one to use.

After the affirmative vote is taken by saying "aye," do not say, in putting the negative side, "contrary-minded, 'no,'" but "those opposed will say 'no.'" It is to be hoped that there are no contrary-minded people present, as they are always a discordant element. Do not allow a subject to be discussed and individual opinions given before a motion has been made in regard to it. All debate is out of order until the question has been stated by the chair.

THE immensity of work ac-
complished by the women's

THE INTELLECTUAL SIDE OF MUSIC IN AMATEUR CLUBS.

By WILLIAM ARMSTRONG.

the scene of their efforts, and while my profession has by no means taken me to all of these points, I have at least been brought into contact with many of them. While gladly paying tribute to a majority of these clubs for their valuable work in musical art, I have noticed with regret that in some sections of the country and through lack of properly directed effort certain individual clubs have become a detriment to, rather than promoters of, the cause which they espouse. Even these instances should be regarded as unwilful rather than intentional misconception of duty, but the harm that results is none the less serious.

In a Northwestern city which I recently visited I found the only club converted into a managerial bureau, running an extended course in direct opposition to the original and regularly established musical course in the city, thus arousing an irritation and business rivalry that was anything but conducive to the good influence which an amateur musical club is supposed properly to exert. Had the line of work pursued by this club been of consecutive value or logical sequence in the way of musical education, it would have been different, but the whole thing was instituted without rime or reason, and apparently with the one desire of selling enough tickets to pay expenses disproportionate to the real position of the club and hurtful to art, while at the same time representing no artistic purpose.

Instead of a course of recitals with accompanying and illustrative papers, I found a series of hodge-podge pro-

grams presented in a hall of such size as to dwarf all but exceptional achievement. The prime point, the educational side of music, had been completely lost sight of, rivalry and antagonism had been aroused, and the usefulness of the club not only seriously hampered, but turned into commercial channels. And yet, even in such a case, people wonder why there is a lack of musical growth and laxity of musical appreciation in that locality.

In one of the chief cities on the route to California I found another club, extended in numbers and jealous of recognition, that had issued a prospectus in which special mention was made that within the last three years two educational advantages had been offered. Of course, this revelation was doubtless made unconsciously, and I quote the instance merely as pointing the necessity for continual watchfulness and the necessity for a directing influence that has the advance of art and not merely an intermittent series of displays at heart.

The club referred to is a wealthy one, thoroughly able to supply a proper series of programs. A club unable to meet heavy pecuniary demands would, of course, be limited in the matter of outlay and restricted in the engagement of visiting artists.

But I have found in many of such smaller clubs greater sincerity of effort and actual good accomplished. The members, thrown largely upon individual effort, have evolved a course of study that has proved more efficacious in the educational sense than all the fad-cherishing theories of some of the richer and larger organizations. With too many clubs the intellectual side of music is generally lost sight of. They provide a long program and a short essay, weeded from some encyclopedia; frequently it is read very badly. The very purpose centering in the meaning of the program is lost.

Far better than such a perversion and inane repetition of matter so condensed (as in the instance of the encyclopedia) that the skeleton of facts should be read individually and privately to make any impression, would be the reading of a chapter from one of the many good works by contemporary critics, among which our American writers stand so prominently. But it has more often than not occurred to me while listening to some of these encyclopedic effusions, read with more or less lack of expression, that the sole result was genuine and politely suppressed delight at their conclusion.

I have seen too much that is good in the work of the musical clubs to say that a false condition is general; I only say that it exists more widely than it should. No one could prize more highly than I the noble work and the inestimable value of achievement of the women's amateur musical clubs; I speak now of certain exceptions only.

Each individual club that is directed by thoughtful officers will be more conscious of its own individual needs than would an outsider; but in the case of clubs misdirected, but, perhaps, none the less zealous in their efforts, a little self-questioning would probably result in other and better conditions.

Of the section of women's clubs devoted to music study I have had little opportunity for observation ; but in other club departments I have been astounded, in their general discussions, at the breadth of thought and extended information displayed, at their thorough grasp of the vital needs of the present. I can not imagine any more inspiring meeting than one set apart for the reading of an essay and the discussion by thoroughly equipped members of the work of some composer, and followed out along the lines instituted for discussions by the women's clubs.

It is not the encyclopedia that the amateur musical club member needs to help her to a better understanding of music, but thought; the essay patched together, more or less dry in construction, and not welded by original thought, has small value. Facts are vital, but unless they are illuminated by some degree of original thought, they are better studied in private than listened to in dreary detail in public. Even to the very many clubs that have worked along intelligently, carefully directed lines, I would ask leave to say, Have you placed sufficient value on the existing necessity for study of the intellectual side of music?

It is only by general and thorough awakening to this necessity that the stable advancement of music can be accomplished. No amount of simply listening to music, no matter how frequently, no matter by whom it is rendered, will ever bring about this end.

Organ and Choir.

EDITED BY EVERETT E. TRUETTE.

AMERICAN versus EUROPEAN PIPE ORGANS.

MR. CLARENCE EDDY, in an interview with a representative of "Music," has expressed his convictions, in comparing American and European organs, in a clear and convincing manner. As his extended experience of the past few years has given him unlimited opportunities to study the question, we must concede he knows whereof he speaks; and while we may differ from him in a few details, we can heartily indorse his summing up of the whole matter. Mr. Eddy has "opened" a great many of our American organs, has given concerts on representative organs of all our best organ-builders, and has played many of the leading European organs. As he is not "bound by contract" to any firm of organ-builders or to any national combination, and has had these enviable opportunities to study the relative merits of the work of the different countries, what he has to say on the subject must necessarily carry considerable weight.

"What have you to say about the American pipe organs, Mr. Eddy?" asked the interviewer, "and how do they compare with those of Europe?"

"From a mechanical point of view," answered Mr. Eddy, "American organs lead the world. The action is more prompt and reliable, and all the resources of the instrument are brought under the control of the player with a simplicity entirely unknown in European organs, except a few of the very best. As Europe is an old country, old organs very much predominate. In Germany, until very recently, they made but small use of the swell organ; and in the organs erected more than fifty years ago the swell organ is very small, having only a few stops. They have few or no combination pedals, and the touch is very heavy and inelastic. This makes it a very difficult matter to play upon them, and the modern arrangements for the organ are frequently impossible upon quite old instruments, unless the organist has one or two friends at hand to assist in making the changes in stops."

"Do you meet many of the old-fashioned tracker organs in your travels, Mr. Eddy?"

"Very few large organs are now built with the tracker action, so far as I know; and, if I had my way about it, there would be none of them. The tracker action for a large organ is very bulky, very clumsy, and there is almost always a button off or a wire sticking somewhere. When you attempt to lighten up the touch by putting in the pneumatic lever, you add to the bulk and lose a great deal of time waiting for the pneumatic bellows to expand or collapse."

"What kind of action do you prefer?" asked the scribe.

"On the whole, I prefer the tubular pneumatic. This was originally an English invention, but it has been very greatly improved in America, and practically our best American manufacturers have what might be well enough described as an entirely new and original application of the tubular pneumatic principle.

"The electric action, although admirable for very long distances, is unquestionably liable to get out of order."

"What have you to say about the tone of American pipe organs?" he was asked.

"The American solo stops are beautifully voiced, many of them, especially the soft ones. In this respect we are ahead of the world. In the variety of effects, however, we are not so fortunate. We have not a sufficient range of tone-quality. Our diapasons are too small and voiced too softly, and our reeds are not so resolute and ringing as they should be. For this reason the tone

of the full organ is unsatisfactory, and many of the best effects of the greatest organ music fail of realization."

"To what do you attribute this deficiency in diapasons? Is it a question of too small scales or insufficient wind?"

"Both, I should say," said Mr. Eddy. "The main difficulty, in my opinion, is that the wind pressure is insufficient. Most of our American instruments are voiced on three and a half inches of wind, and this is the highest pressure some of them have. In place of this I would have the open diapason and the substantial stops on at least six inches wind, and occasionally solo stops with ten or twelve inches. The organ of St. Paul's Cathedral, London, has some of its stops on a wind pressure of twenty inches: the tone is immensely thrilling and grand. Of course, care has to be taken in the voicing when so heavy wind pressures are used, and the space to be filled has to be considered. I think if our American builders would pay more attention to tone effects, our instruments might lead the world in this respect as much as they do now in mechanical perfection."

Mr. Eddy's remarks relative to the wind pressure of our organs is very pertinent, and we know at least one American organ-builder who has awakened to this fact and is using higher wind pressure in his latest large organs.

With regard to the voicing, Mr. Eddy could easily have said much more, for it is well known that while the voicing of our soft stops is perfect, the variety of stops of any one quality of tone is limited. If an organ has five four-foot flutes, three of them will be almost identical, varying only slightly in power. Then, again, our reeds are too much alike in quality. A cornean with the swell closed is too much like the oboe in the same swell with the swell open. The trumpet in the great organ is frequently only a duplicate of the swell cornean. How long has it been since an entirely new stop was invented for the organ? Have we reached the end of growth in tone-qualities? We are of the opinion that if our voicers gave half as much time to discovery as is spent in devising new mechanical accessories, we would soon be charmed with some entirely new stops.

With regard to the relative merits of tracker, pneumatic, tubular, and electric action we shall have more to say in a later issue, but it seems to us a weak argument against tracker action to say "there is always a button off or a wire sticking somewhere." A "button off" causes a "silent key," and a "wire sticking" causes a "cipher." Tubular and electric actions are so delicate and susceptible to atmospheric changes that there will generally be about five "silent keys" or "ciphers" with tubular or electric action, in the course of a year, to every one with tracker action in an organ of the same size. We do not advocate tracker action in preference to tubular or electric action, but this particular argument against tracker action is, to our mind, one of the great arguments against tubular and electric actions.

Mr. Eddy has made no mention of one great difference between American and European organs—a difference that has the greatest influence over the tone of the organ—viz., the location of the organ or the organ chamber. Two organs constructed exactly alike by the same builder will sound entirely different if one is placed in an open gallery with an abundance of "speaking room" over the pipes, and the other is crammed into a hole in the wall with a small and insufficient opening through which the tone must come forth. About three-fifths of the representative organs of this country are bottled up in inadequate organ chambers, while most of the European organs which Mr. Eddy has played are admirably placed and are heard to an advantage.

SUGGESTIONS FOR A REPERTOIRE FOR ORGANISTS AND CHOIR MASTERS.

UNDER this head we propose to recommend, from time to time, short lists of compositions for the organ and the choir,—standard works as well as new publications,—from which can be selected such numbers as are desired, in forming or enlarging the repertoire of any organist and choir master.

TEN PRELUDES.

(Not difficult.)

| | |
|--|----------|
| Pache, Meditation, | Schmidt |
| " Prayer, | Schmidt |
| Volckmar, Adagio in A-flat, | Ditson |
| Freyer, Prelude in C, | Ditson |
| Salomé, Offertoire in D-flat, | Schirmer |
| Guilmant, Communion in G, | Schirmer |
| Deshayes, Andante Religieuse, | Schmidt |
| " Communion in A, | Schmidt |
| Tours, Allegretto Grazioso, | Novello |
| Barnby-Dunham, Prelude from "Rebekah," | Schmidt |

TEN SELECTIONS FOR OFFERTORIES.

(Not difficult.)

| | |
|--------------------------------|------------------|
| Guilmant, Elevation in A-flat, | Schmidt |
| Wely, Pastorale in C, | Schmidt |
| Lemmens, Prayer in E, | Ditson |
| Coerne, Bagatelle, | Ditson |
| Svendsen, Romance, | Ditson |
| Chauvet, Andantino in D-flat, | Miles & Thompson |
| Calkin, "For Holy Communion," | Novello |
| Porter, Three Andantes, | Novello |

TEN POSTLUDES.

(Not difficult.)

| | |
|---|---------|
| Smart, March in G, | Novello |
| Merkel, Marche Religieuse, | Novello |
| Silas, March in B-flat, | Novello |
| Wagner (Oscar), Allegro Ma Non Troppo, | Novello |
| Whiting, Postlude in G, | Ditson |
| Guilmant, Processional March in A, | Schmidt |
| Rink, Postlude in G (Book III), | Litloff |
| " " F (Book V), | Litloff |
| Smart, No. 1 of Twelve Short and Easy Pieces, | Novello |
| Smart, No. 2 of Twelve Short and Easy Pieces, | Novello |

TEN ANTIHENS OF PRAISE.

| | |
|--|---------|
| West, "The Lord is Exalted," | Novello |
| Watson, "Praise the Lord, O My Soul," | Ditson |
| Cruickshank, "Sing Praises unto the Lord," | Novello |
| Sullivan, "Hearken unto Me, My People," | Novello |
| Stainer, "Leave Us Not," | Novello |
| Barnby, "The Grace of God," | Novello |
| Bach, "Sing Alleluia Forth," | Ditson |
| Foot, "O be Joyful" (in E-flat), | Schmidt |
| Woodman, "The Lord is My Rock," | Elliot |

TEN CHOIR SELECTIONS.

(Of quiet character.)

| | |
|---|----------|
| Calkin, "Hymn of Praise," | Novello |
| Rhea, "My Soul Truly Waiteth," | Novello |
| Ilisley, "Softly now the Light of Day," | Novello |
| Havens, "Softly Fades the Twilight Ray," | Ditson |
| Stevenson, "I Sought the Lord," | Ditson |
| Truette, "In Heavenly Love Abiding," | Ditson |
| Bach, "Ave Maria," | Ditson |
| Shelley, "God is Love," | Schirmer |
| Scott, "Father in Thy Mysterious Presence," | Schmidt |

TEN CHOIR SELECTIONS.

(Unaccompanied.)

| | |
|---|---------|
| Sullivan, "The Way is Long and Dreary," | Novello |
| Holden, "Come unto Me," | Pond |
| Havens, "O That I Had Wings," | Ditson |
| Warren, "Heart be Still," | Ditson |
| Bach, "Jesu, How Sweet," | Ditson |
| Truette, "Evening Prayer," | Ditson |
| Gounod, "Grant Us Thy Peace," | Novello |
| Stainer, "God so Loved the World," | Novello |
| Bennett, "God is a Spirit," | Novello |
| Oberthur, "Give Ear O Lord," | Novello |

HOW TO PRACTISE students is retarded, if not entirely blocked, during the winter months by the low temperature of most of our churches during the week. Many churches keep at a comfortable temperature through Monday, but by Tuesday, if the thermometer is below the freezing-point out of doors, the interior of the church is too cold for one to sit and practise. If one is fortunate enough to practise in one of the few churches which are kept warm all the week, there is no difficulty, but in many churches the thermometer will go as low as 30° or even 20° in the coldest weather, and organ practice is out of the question.

A little plan which I have recommended to several of my pupils has worked so successfully that I venture to give it greater publicity. Take an old-fashioned folding clothes-horse of three sides (Fig. 1), with hinges at A, B, C, and D, and cover it with cloth, tacking the cloth to the frame; make a fourth side similar to the others, and also cover it with cloth.

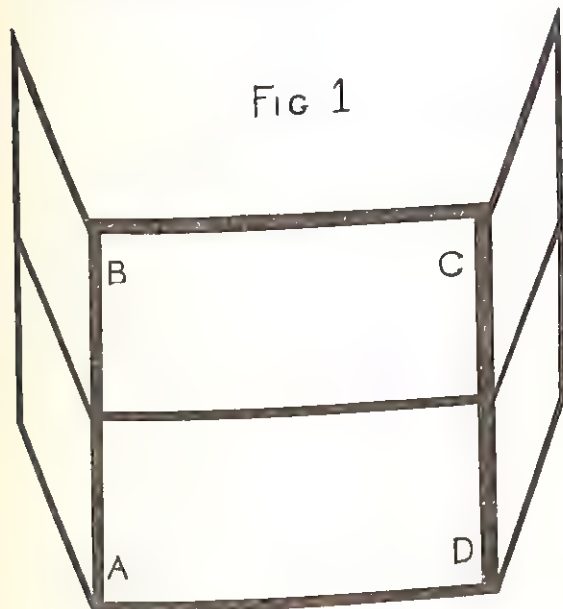


FIG 1

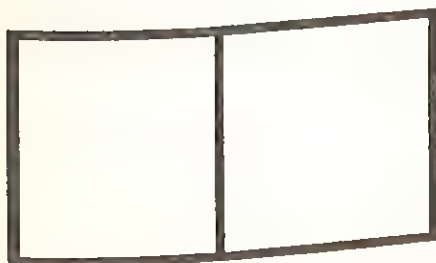


FIG 2

If a clothes-horse is not available, any carpenter can, in a half hour, tack together a few strips of wood, using pieces of cotton webbing for hinges at A, B, C, and D. This frame (Fig. 1) is placed around the organ-bench, the sides being placed close to the organ. The fourth side (Fig. 2) is placed on top for a roof, thus making a miniature studio. A fair-sized lamp placed on the floor at one corner will, in less than a half hour, raise the temperature to 65° and enable the student to practise *ad libitum*.

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ITEMS OF GUILD NEWS.

The first public service of the American Guild of Organists for this season will be held in St. Bartholomew's Church, New York, with the combined choirs of that church and of the South Reformed Church, on Thursday evening, January 25, 1900.

The second service will be held in the Lafayette Avenue Presbyterian Church, Brooklyn, in March. A general meeting of the Guild was held at the Old First Presbyterian Church on December 1st. The Rev. Canon J. H. Knowles addressed the members on the subject of better cooperation between the clergy and the organists.

The midwinter examinations will be held in various cities on January 17th and 18th. All information can be obtained from R. H. Woodman, 1346 Pacific St., Brooklyn.

A regular quarterly bulletin is now issued, free to all members and persons interested in the work of the Guild. An annual calendar is also widely distributed; copies may be obtained from the secretary, A. R. Tyler, 82 Kingston Ave., Brooklyn.

Among the honorary vice-presidents lately added are Horatio W. Parker, Geo. W. Chadwick, Waldo S. Pratt, J. Wallace Goodrich, and J. C. D. Parker.

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BOY CHOIR SINGERS. In large cities choir singing is a regular profession for many boys, and those with fairly good voices can make from \$2.00 to \$10.00 a month at an age when their companions would not be trusted in any other field of wage-earning," says the "New York Evening Post."

Hundreds of boys are singing in the choirs of New York city, for example, and boys with good voices are constantly sought for among the families of the congregations, at the orphan asylums, and are even advertised for in the daily papers. The successful candidates have to give up certain boy-like pleasures, such as shouting and yelling, hallooing and whooping, and are cautioned at the outset, by the choir-director, to avoid straining the voice needlessly. It is an acknowledged fact that a successful boy-choir is best made up of boys of about the same social grade, rather than of a mixture of sons of the rich and well-to-do with some of the boys from the poorer neighborhoods, as a discordant element; for example, a couple of proud, haughty lads, who look down on the other members of the choir, will, at the outset, preclude artistic work by destroying the flexibility of the choir as a whole.

In advertising for boys "previous experience unnecessary" is announced with the desired age and the salary paid, and it is stipulated that the boy must be "respectable" and live within a reasonable distance of the church. Only about one-fifth of the applicants are available. In many parishes all the boys of the choir go to the parish school daily, and are under the same instructors three hundred and sixty-five days in the year,—thus being brought under one influence,—returning to the parental roof only at night. This plan enables the director to get complete control of the material of his choir, shuts out any discordant element, and puts all the choristers on a uniform level of excellence both as to music and mental and moral training.

Almost every boy-choir in the metropolis has its choir-club and its meeting-room, where the little fellows amuse themselves afternoons, before choir practice; and many choirs have a young woman sponsor to make things pleasant for the boys. Daily rehearsals are the rule, and the boys receive merits and demerits for punctual attendance or absence, for good or bad behavior. Sometimes the choir has a silver medal which may be worn on Sunday by the lad who has the best record for the week. For certain backslidings the boys are fined a penny, and, likewise, particularly good behavior is rewarded.

The choir-director must have an abundance of patience and energy, for, besides the difficulty of securing good voices, there is the transitory character of boys' voices. Almost every boy loses his voice when between fourteen and sixteen years of age, and just when a boy has reached a most useful proficiency that premonitory squeak will appear, and the director knows that the boy's career as a boy singer is ended.

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MIXTURES.

The city of Boston owns an organ, for which it paid \$1000.00, but the city government refuses to provide a place for the organ, and the Music Commission is at a loss to know what to do with the instrument.

The old Roosevelt organ which was exhibited at the Centennial Exposition in 1876 was bought by the Massachusetts Charitable Mechanics Association, and erected

in Mechanics Hall. The roof over the organ is leaky, and several times the wind-chests have proved water-tight and have held three or four inches of water which dripped through the pipes into the chest. As the Association has used the organ only about every third year, the cost of repairs has been enormous, and the Association sold the organ to the city of Boston for the sum stated. Boston has no "city hall" which can receive an organ, and the Board of Apportionment refused to appropriate any money to move the organ to a church which would receive it, and the organ still stands in Mechanics Hall, mutely pleading Händel's aria "Take, Oh, Take Me to Thy Care."

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It is not generally known that Alberto Randegger, the noted English teacher of the voice, was, for fifteen years, a church organist. He gave one, Cummings, vocal lessons in exchange for organ lessons, and locked himself in the church until twelve o'clock at night practising, such was his enthusiasm. For eleven years Mr. Randegger was organist and choirmaster of St. Paul's Church, Regent's Park, London.

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A LARGE organ is just being completed for Norwich (England) Cathedral, having sixty-six speaking stops and five manuals. An echo organ of fourteen stops is located at the opposite end of the church from the main organ. The cost of the instrument is about \$33,000.

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AN organ, said to be the oldest in England, is on exhibition at the South Kensington Museum. It was built in 1592 by Hoffheimer, of Vienna, and is a good specimen of a chamber organ of Elizabeth's reign.

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MR. W. J. D. LEAVITT, writing of his experiences in playing the great organ formerly in Music Hall, Boston, tells a pretty story of his most regular listener—a spider, which had taken up its abode in the organ-case over the performer's head. It remained there for about a year, Mr. Leavitt says. "It was a musical little fellow, and when I began to play, it would spin down almost to a level with my left shoulder and gently swing to and fro and listen. When I had finished a piece, it would draw itself up to its nest, and when I began another, down it would come and resume its position as an interested listener. It had six legs. Two it would put out in the air as a balance pole; two it handled the web with, and the third pair it used in pulling itself up, hand over hand, as sailors climb a rope. I came at last to watch for the little fellow, and it was always faithful, so that I was sure of at least one attentive and appreciative listener."—"The Indicator."

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It is related by the "Echo" how the lamented musician, Henry Smart, one day played as a voluntary a selection from Mozart's "Twelfth Mass," and afterward had to listen to a protest from the churchwardens against such "jiggy stuff," and how he subsequently turned the tables on them by performing "Jump, Jim Crow" in slow time, which gave them entire satisfaction until he told them what it was. Somewhat similar complaint has been received by the organist of a church not one hundred miles from Regent Street, where, on a recent Sunday, the "Communion Office" was sung to an adaptation of the said "Twelfth Mass." A gentleman, who had apparently been one of the congregation, wrote thus: "In the responses to the commandments—viz., 'Lord have mercy upon us, and incline our hearts to keep this law,'—you have a musical flourish between the word 'us' and the word 'and.' I beg respectfully to ask if this is appropriate. It appears to me to be too light and airy for a solemn response." The organist made answer as follows: "In reply to your note I can only say that the passage from Mozart's 'Twelfth Mass,' described by you as a 'flourish,' is so written by the composer. As to whether it is appropriate or not, I offer no opinion. I am only a harmless drudge engaged by the vicar of this church to play accompaniments to the singing of the choir, and my duties do not extend beyond endeavoring to play the music placed before me as correctly as I can."—"Musical Opinion."

VOCAL DEPARTMENT

Conducted by H. W. Greene

AS TO THE PROGRAM.

THAT there are many difficulties to encounter, apart from developing a voice and using it to perfection, any artist will admit. Not the least among these may be mentioned the selection of numbers to present to the audiences before which one is to appear. The more attention given to this subject, the better the success of the singer. One should know the audience as thoroughly as possible, and base the program on that knowledge. Fortunately, there is sufficient latitude in repertory to admit of satisfying nearly every variety of taste without sacrificing one's dignity or musical self-respect. That the ways of the artist are not always smooth is shown by their frequently having to face criticism like the following:

"How often, in sitting through a program, are we conscious of unsatisfied longings. It is pleasant to see people enjoy themselves, and we are willing, as an audience, to accord to singers that bit of satisfaction. They seem never so happy as when yearning about something, regretting something, or saying good-by to something, or singing in some language out of the ordinary—either that or in extraordinary English, which is worse. But after all that has been attended to, after we have learned how high they can sing, how low, how fast, how slow, how soft, how loud, how steadily, how tremblingly, and with what marvelous French, German, and Italian it can all be done, then we find that unsatisfied longing asserting itself; we wish some one would sing something—just simply sing. We are not making a plea for 'Home, Sweet Home' or 'Coming Thro' the Rye,' but for some straightforward, honest song that speaks the truth plainly, firmly, and squarely, with no trills or other frills, or throbs or sobs, but good tones, good thoughts, and good words—something satisfying to go home on."

On the other hand, they have the following disgruntled spirit to contend with. He says:

"What is music, anyhow? Why should I spend my time listening to a program of ballads and so-called popular stuff? Schumann, Schubert, Franz, Brahms, are the thing for me. The program music that one hears in a concert to-day by vocalists is simply nauseating. Is music food for the intellect or diversion for the senses? I have about made up my mind to never attend another concert."

Such, my young singers, constitute the difficulties you must face in program making. You may be sure your audience has representatives of both factions in it; not only that, but tastes which differ as widely from these as these do from each other, and the only alternative is to afford the best possible selection of subjects that will give pleasure to the greatest number.

AMERICAN WRITERS.

AN article appeared some years ago in one of the musical journals, the purport of which was the dearth of literary ability in the vocal profession. The claim was made that while America might be able to produce successful teachers of the voice, such success was so palpably an accident of peculiar fitness for that work that strength in other directions was usually lacking. The writer even went so far as to intimate that one of the causes of ill-repute from which the vocal profession suffered was the meager equipment necessary to the attainment of a fair standing in the profession. Another, and perhaps less humiliating, claim was that the better teachers—meaning those who might be said to be successful because of their excellent following—were not able to do literary work touching upon their specialty because of the lack of time. The writer summed up with the statement that leisure

to write was the strongest argument against there being any value in what might be written.

While there might be more than a modicum of truth in the criticism of conditions which obtained then, we are inclined to be less severe in our judgment. The facts are that ten years ago interest in vocal specialties was not so great as now. There was less demand for good writing, and there were few, if any, legitimate literary mediums at the disposal of vocal specialists. At that time THE ETUDE was published almost exclusively in the interest of the piano, and other technical magazines were almost unknown. Writings on vocal topics were confined to laudatory comments on favorite singers and biographic notes.

A much more encouraging outlook is apparent at present. As excellent technical mediums increase, interest in the subject grows. Writers of acknowledged authority are coming to the front.

The vocal department of THE ETUDE has given space to occasional articles of considerable merit, and the regular contributors, such as Mr. Root, of Chicago; Mr. Dibble, of St. Louis; Mr. Wodell, of Boston; and Mme. Henrietta Beebe, of New York, by the value and excellence of their writing, have been of great help to teachers and students, and have advanced the standard of professional writing in this field.

The columns of THE ETUDE are open to bright men and women, whether teachers or pupils. If you have something to say, write it down and send it to the Editor. If it is too long, condense it before you send it. If it is of value and well written, it will be published. If it is of value and not well expressed, you will have it returned to you with the advice to try again. If it is not worthy of any further effort, you will be told so frankly. Some among you are to take the places of those who are writing to-day; and while THE ETUDE is not by any means a training school for inexperienced writers, it is not slow to recognize and to encourage talent in whatever department it may show itself.

Mr. Wodell, whose "Notes of Cases from the Records of a Voice Hospital" have been affording us such excellent food for thought, concludes the series with this issue. We are loth to part with him and his patients. That they are in the hands of an excellent specialist no one can doubt, and many grateful expressions of appreciation have come to the Editor of this department from teachers who have been treating similar cases and have profited by his suggestions. We hope and expect to hear from Mr. Wodell occasionally in future issues.

We are glad to announce a new and interesting series of articles from the pen of Mr. J. Harry Wheeler, beginning with this issue.

Mr. Wheeler enjoys the distinction of deserved success. His connection with the Chautauqua Circle, as principal of their vocal interests, for many years is not the least among many advantages he has enjoyed, all of which combine to give value to whatever he may write. Like many excellent specialists, he has been unable to withstand the attractions of New York as a vocal center, and is at present enjoying a successful season at his beautiful studio on Fifth Avenue in that city.

SONGS AND BALLADS.

By MME. HENRIETTA BEEBE.

THERE prevails a confounding of definition as to the distinction between song and ballad, and for the education of those who would clearly distinguish the existing difference in the meaning of these titles, we give the two forms as applied to musical composition.

"Song may be defined as a short, metric composition whose meaning may be conveyed by the combined force of words and melody, and intended to be sung with or without accompaniment. . . . In the strictest sense, lyric pieces alone are songs. . . . Song is that branch of music in which national peculiarities linger longest. . . . In some countries of Europe the development of song can be followed from the primitive form of folk-song to the highest type of artistic composition. The Troubadours, deriving their name from 'trouver' (to find or invent), appeared about the end of the eleventh century. To these versifiers is accredited the first claim to song composition. The invention of the Troubadours was fertile in dance-songs, combining solo and chorus. From the same source sprang the *ballata*, or ballad, which, as its name implies, was also a dance-song. In Italy a *balletta* originally signified a song intended to be sung in dance measure, and in the *Crusa Dictionary* is defined 'A song sung while dancing.'

"The old English ballads are pieces of narrative verse in stanzas, occasionally followed by an *envoi*, or moral. Ballad-making was a fashionable amusement in the reign of Henry VIII, who was himself renowned for 'setting of songes and makynge of ballettes.'

"Ballads have sunk from their ancient high estate. Writing in 1802, Dr. Burney said: 'A ballad is a mean and trifling song, such as is generally sung in the street.' At the present time a ballad in music is generally understood to be a sentimental or romantic composition of a simple and unpretentious character, having two or more verses of poetry, but with the melody or tune complete in the first, and repeated for each succeeding verse."

These brief descriptions are culled from the exhaustive articles in Grove's Dictionary.

Considering the singing of songs and ballads as of a purely light and entertaining character and lacking in artistic value, certain it is that our English cousins thrive upon them as regularly and promptly as the sunless, foggy days visit gray old London. Then are all the best artists summoned to contribute their voices and powers of descriptive interpretation to the rendering of myriad songs and ballads, to the delight of the great heart-music-loving public of that great metropolis, where it has been estimated that, not infrequently, 300 concerts are taking place simultaneously.

The writer has taken part in ballad concerts in London when the artists included Patti, Nilsson, Sims Reeves, Edward Lloyd, Ben Davies, Patey, Stirling, and the host of fine singers whose song and ballad singing are as jewels in their artistic crowns in the estimation of a people who, *en masse*, count upon these feasts of music in their native tongue with an avidity all their own.

This love of songs and ballads is earnestly cultivated in England, and to have been a singer of this class of music means to live and to die immortalized, so to speak, in the hearts and memories of the masses, and perpetually so, since names of favorites become household words, children's children continuing the good work. One can but believe that a common love of pure song in the vernacular of a nation is an unending bond of sympathetic union, savoring of the "one touch of nature that makes the whole world kin."

Every country loves and cultivates its folk-songs, and their composers live in the sanctuaries of loving hearts long after they have passed from mortal sight.

As to the art required in interpreting this class of music, the discriminating listener can not fail to note the various degrees of enjoyment awakened by the many interpreters who essay the singing of "the simple song and ballad," and they can also but recognize that it requires no mean order of histrionic ability to invest their simplicity with interest.

In the compositions of Sir Henry Bishop, Dr. Arne, Purcell, Horn, Hatton, Sullivan, Cowen, Molloy, and the myriad modern writers, we find a never-ending supply from which to cull the best settings of pure melody to the words of Herrick, Shelley, Adelaide Proctor, Tennyson, and many other writers of melodic verse.

Customs, styles, and even love of certain kinds of music repeat themselves in cyclic forms, and it would seem that the wheel of time is nearing a return, in our midst, of song and ballad concerts.

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"I knew a very wise man who believed that if a man were permitted to make all the ballads, he need not care who should make the laws of a nation."—Andrew Fletcher, of Saltoun (1653-1716).

With all the wealth of art and artists with which our land is being continually flooded, there is, and always should be, room for the homely song and ballad. Communities are formed of the masses, whose lives can not but be nurtured and improved by the heart music from this richly overflowing world of melody and healthy thought.

In the words of Sir Philip Sidney (1554-1586), "never heard the old song of Percy and Douglas that I found not my heart moved more than with a trumpet."

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NOTES OF CASES FROM THE RECORDS OF A VOICE HOSPITAL.

EDITED BY F. W. WODELL, VI.

CASE NO. 19.—Patient was a lady about twenty-six years of age. Voice in early youth a light, high soprano. Had sung in church and concert, more or less, since her eighteenth year. Had studied one year under a metropoli-

tan professor, who used the "Italian" vowels on exercises, and whose strong point was "interpretation." This work was followed by two years of study under a woman. Meantime, church and concert work were continued. In the former, oratorio selections for quartet and chorus were frequently given.

On examination it was found that the voice, from middle C up to middle F, was coarse and reedy, and an attempt to increase the intensity of these tones produced merely a breathy rattle. From middle F up to fifth line F, treble clef, the tone was very somber. The high F was a powerful note, which "hooted" on the forehead. Above this pitch each succeeding tone was produced by considerable breath pressure and throat strain, the quality becoming progressively more disagreeable. The patient had of late noticed a loss of power to sound clearly and easily the notes above the high F, although that note seemed to her to be even more powerful and finer than formerly. She had, however, been much troubled by the loss of power on the tones from firstspace F downward. While singing, her mouth assumed an oval form, sometimes inelegantly called "fish-mouth," the lips covering the teeth; the tongue was drawn back, and on an ascending scale was sunk more and more forcibly into the jaw. The primary vowels were all more or less corrupted, and it was impossible for her to sing a true "ah"; the sound produced, and which she thought was "ah," closely approximating "aw," as in "law."

Diagnosis.—Breath properly taken, but improperly used; no control of the outgoing breath. Rigidity of tongue, jaw, and larynx. Distortion of sound-tube; also of face in sympathy therewith. Larynx forcibly held low for high tones, thus weakening control of lower middle tones. Erroneous idea of tone-quality for normal use.

Treatment.—The mind, through the ear, sits in judgment upon the tonal product of the vocal instrument. This patient needed, first of all, to hear and to come to know the correct normal tone-quality—that which is neither too close nor too open, neither too dark nor too bright. She was given examples of that quality on the primary vowels: e, eh, ah, o, oo. Next she was taught to recognize the variations from that normal quality which are allowable for expressive purposes, as distinguished from those variations which are disagreeable to the cultivated ear and the product of wrong use of the instrument. It was pointed out that the production of the normal tone is accompanied by a sense of pleasant ease of body and throat, and a smiling eye and mouth; that the tone itself may be said to be a smile in sound.

The patient was then asked to sing

ee-ah-oo-ah-ee,

slowly, smoothly, and with "normal" tone, on middle G. Although she endeavored to bring herself into the condition pointed out before as accompanying the production of this tone-quality, and willed the realization of her tone-concept, the result was unsatisfactory to her, as well as to mine. It was evident that the problem must be attacked item by item; the mental power concentrated upon one necessary thing at a time.

This order of work was then followed:

1. Exercises for obtaining control of the outgoing

breath on short sentences, first pantomimed, and then sung, at easy pitches, with natural weight of voice.

2. Special work for freeing the tongue: viz., rapid movements of its tip to roof and sides of mouth and between the teeth, without moving lower jaw. Also the use of the tongue consonants in short sentences repeated rapidly on easy pitches, breath under control and without jaw motion; as—

lah-nah-tah-dah-rah (trilled "r").

3. To promote freedom and independence of tongue, larynx, and jaw: The singing of "1-2-3-4-5-6-ah" and "lah-beh-nee-po-too," at middle pitches, rapidly, distinctly, smoothly, with breath well under control, and smiling eye.

Other items were: Vowel attack with quiet tongue and on the breath; the uncovering of the upper teeth through the "smiling eye"; the study of vibration in upper front mouth on lower and middle pitches, and in the head on the notes above fourth space C.

As lessons proceeded, it became evident that the rehearsals for, and performance of, the heavy programs of Sunday seriously retarded progress, and the church position was given up. Daily lessons were also had for several weeks. Patient, as soon as a true "head tone" was developed on higher pitches, was ordered to practise much descending passages, carrying the timbre and action of the head tone as low as possible.

Several months of earnest work along these lines gave these results: An extension of compass upward, with free, fluty tone, so that "With Verdure Clad" was sung with ease and good style; the acquisition of a firm, clear, mellow tone in the middle octave, including middle C to F. Further work was needed, at the time at which the patient left the hospital, to give the skill in breath-control and focusing of vibration necessary to the bringing out of the full power of the lowest tones while retaining good quality. The patient expected to resume treatment. Meantime she again took up her church work, with a lighter heart and more satisfactory musical results.

Memorandum.—The practising of downward scales on all vowels, beginning with "head voice," and carrying that voice as low as possible, is most effective for improving middle and low tones. No singer, man or woman, can practise true "head voice" for ten minutes without feeling, on singing a song, that the whole voice is more free and expressive. True "head voice" demands perfect freedom and responsiveness at the chords and throughout the sound-tube; it necessitates genuine command of the breath. If there be never so little rigidity of throat, it positively will not sound. Here, then, is the reason for its use in practice—it insures correct use of the vocal instrument. The pupil using it comes to realize the correct sensation for true tone production at all pitches and powers, and sets up good habit of breath-control and use of the vocal organs. On this basis of breath-control and throat freedom he may learn to intensify his tone, securing power with quality. He will then find the body flooded with tonal vibration.

There is a true and there is a false "head voice." The true "head voice" is fluty, bird-like, flexible, leaves the features relaxed, and seems to be reflected toward the back of the head, progressing higher as the pitch ascends. Its deadly foe is bodily rigidity.

As much skill in the management of breath-pressure is required to intensify low tones as is needed to properly develop power at high pitches.

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STUDYING SINGING IN EUROPE.

BY J. HARRY WHEELER.

As a rule, students of singing have the idea that in Europe only, a really genuine vocal education can be obtained. This idea is fallacious and erroneous. In America may be found as well-qualified singing teachers as in Paris, Milan, or any European city; and they are as competent to prepare one for the opera, oratorio, or the concert stage. It is true that students of singing often make more rapid advancement in Europe than when studying in this country, but it is because they devote more attention to study, and not on

account of superior teaching. In America it is the habit of students to take two lessons a week, and sometimes even less, while abroad it is the custom to take a lesson every day, as well as lessons in *scena* (dramatic action), and also to employ an accompanist, with whom they rehearse operatic rôles. In other words, their whole time is devoted, in one way or another, to study and preparation for a public musical life.

And yet, after spending years of toil and sacrifice, and a vast sum of money, the majority return home disappointed and thoroughly disheartened. Foreign masters, especially those of France and Italy, are generally responsible for this; for, as a rule, from first to last they flatter their pupils, leading them to believe that they possess extraordinary voices and ability, and hold out to them brilliant prospects which they know can never be realized.

To encourage the pupil, an operatic engagement is often secured by the teacher, but such an engagement is no positive evidence of success. In nearly every small city or town in Italy may be found opera companies, but, as a rule, they are of the most ordinary sort, and to obtain an engagement with one of them is an easy matter, especially as the engagement is always remunerative to the management. Debutantes seldom receive any compensation for the first operatic season, and often pay a large sum for the privilege of an appearance. If the singer be exceptionally fine, during a season of six or eight weeks, perhaps a benefit, or half a benefit, may be accorded him, this being the total remuneration for the entire season.

As an example of the *modus operandi* of operatic appearances, I am reminded of a singer who appeared in opera in Milan, Naples, Florence, and in other large cities, in only one of which did she receive compensation, and that was merely nominal. In Milan this lady paid \$400 for the privilege of appearing, and deemed herself extremely fortunate to be permitted to sing upon these conditions. I have also in mind a singer who paid a manager \$10,000 for eight operatic appearances. Some debutantes, in order to place themselves before the public, buy up the theater and assume the entire expense of the soloists, orchestra, chorus, etc. When these appearances are made, the foreign press, if properly manipulated, publish laudatory reports, which, translated and republished in the American papers, lead the public to believe that the singer has met with phenomenal success, and will soon rank among the brightest in the constellation of operatic stars.

The advantages of studying at home must be obvious to all who give the matter serious consideration. First, the American teacher, as a rule, is more conscientious in his dealings with his pupils. Again, while studying at home, often an income can be realized from teaching or singing, or even both, sufficient to meet all expenses. At home the student is surrounded by the influence of parents and friends. It surely is a matter of vital importance to send a son or daughter into a large European city for several years unprotected. The fact of having studied in Europe is no longer a musical passport; too many have failed who have tried to succeed upon a European reputation. Without the slightest prejudice in favor of America or American teachers, we believe that, musically, financially, and morally, it is better for Americans to study vocal culture and the art of singing with Americans, and in America.

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THE MANAGEMENT OF BREATH.

BY PAUL PASTNOR.

WHILE teachers of vocal music are paying more attention than formerly to the management of breath as the basis of the singing tone, few of them seem to understand the value of breathing exercises as preliminary to and separate from the use of the voice. Much injury is done, I believe, by associating too soon the breathing exercise with the singing tone. Many teachers begin by using the breathing exercise and the vocal exercise simultaneously.

This method is as wrong in principle as utilizing some simple, rudimentary gymnastic exercise to perform a

species of labor. When a child is going through a calisthenic exercise, you would scarcely think of attaching its hands to a churn in order to get some direct utilitarian result from the muscular play. That would be a wasteful, self-defeating policy indeed. The premature application of means to ends is always unfortunate.

First raise the undeveloped energy by gentle and progressive processes to the point where it becomes equal to the strain of labor, and then, and not until then, convert it into labor.

The case is exactly the same in voice-production. If you compel the weak, badly controlled breathing muscles of a beginner to produce the singing tone at the same time that you begin to educate these muscles in self-control, steadiness, and sustained action, you impose a strain of labor upon the pupil to which he is not equal, and which will be apt to weary, to confuse, and to discourage him. Do not require tone-production at all until you are convinced that the expiratory muscles have been so strengthened and brought under control by preliminary breathing exercises that the pupil can, to some extent and with some confidence, manage them. Wait until he has learned by practice where these expiratory muscles lie, how they act, and how they are governed by the will. Let him be able to feel them and to operate them somewhat before you ask him to apply them to the task of tone-production. This is the only reasonable and scientific method.

If you wastefully make haste by obliging your pupil to vocalize while learning the art of breath-control, you will fatigue and nervously demoralize him, and the result will very likely be either abandonment of vocal training or an uncertain and forced quality of voice that can never be truly musical.

Let me add a few suggestions as to preliminary breathing exercises. Inspiration—the drawing-in of the breath—requires no rules. That takes care of itself. But in expiration, which is the important process, two sets of muscles are concerned—those of the diaphragm and those of the abdomen. (Many books of instruction mention only those of the diaphragm.)

With the taking-in of the breath the diaphragm is pushed down by the expanding lungs, carrying the viscera before it. The descent of the viscera expands the abdominal walls, so that with a full breath the whole lower trunk of the body is perceptibly distended. This is the condition when muscular control of the breathing begins.

First, the muscles of the diaphragm contract and the diaphragm rises, forcing the breath from the lungs. But the act of full expiration does not stop here. When the muscles of the diaphragm have accomplished their work, a residuum of breath remains, which is governable by the abdominal muscles. These, if properly educated to the task, are capable of contracting powerfully, after the muscles of the diaphragm are exhausted, and forcing upward a final column of air sufficient to give that crowning emphasis and finish to a long-sustained musical tone or phrase which is the admired accomplishment of the trained singer.

Breathing exercises, therefore, should begin with diaphragmatic expiration, which should be followed by a course in abdominal expiration. After a little practice it will be easy for the pupil to distinguish the actions of the two sets of muscles and to control them separately. Let him note how, in a long expiration of the breath, the pit of the stomach at the last sinks, or "caves" in. This is the final, abdominal action of the expiratory muscles, and never occurs until the muscles of the diaphragm have done their complete work. By watching the action of the abdomen the pupil can tell when the abdominal muscles are coming in play, and so obtain knowledge and control of them.

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THE CIRCLE PIN.

THE editor has received over fifty mottos for the Circle Pin, no two the same. The Committee has decided to hold the offer open until Jan. 1, 1900. The ten best mottos will appear in the February issue of THE ETUDE, and from these will be selected the prize-winner. As the motto is not to be

made public, the initials will not be appended to the ten which are to appear in February, but in March the name of the successful competitor will be given and the particulars of the action of the Committee.

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[The following is from a series entitled "Impertinent Letters," which have been appearing in the "Musical Standard" of London. While written for the vocal students in England, it is full of valuable suggestions. The author is unquestionably a cynic, but his knowledge of the subject entitles him to a hearing. Many of our students will do well to imagine it in an American dress and give heed to the portions which may apply to their own conditions.—EDITOR.]

TO AN AMATEUR SINGER.

MADAM: It is with the utmost unwillingness that I address an epistle to you, because the subject on which I feel compelled to say a few words can not but be of some painfulness to yourself, and in many ways I have a sincere admiration for your parts and for your enthusiasm, which do such welcome service to the art you so much admire. Without your support, where would the bulk of concerts be? If such as you did not sing or play, how could the starveling composer ever dream of a future life of ease? If such as you did not care to shine as a pianist or violinist, what would become of our numerous teachers and our large teaching institutions? And yet there may be cases when the matter is so clear that it is almost a crime to withhold a warning that may save a human being from much of disappointment and bitterness.

I have heard that you intend to take up singing as a profession. It were useless to inquire into your reasons. They are probably manifold, as most reasons are in this world. It may be that you are tired of doing nothing, of having no aim in life. It may be that you are conscious of your own worth, and desire that others besides your family circle shall recognize that worth. It is my part to warn you that no art has the slightest sympathy for the circumstances of her worshippers and would-be high priests. I may be starving, but art will not hand me bread unless I be among the elect, and not always then.

Have you talent? Then you may rise to your feet. But even talent shall not give you a place by the shrine. The steps to be mounted before you can stand there are wearisomely many, and all your determination and energy and will-power are demanded of you before you can lift your foot from the last step to stand on level ground beside the shrine. And look you! even then you are but one of a large crowd, some of whom are better equipped than you for worshiping and have a finer instinct for and knowledge of the rites to be performed. Still, if you have talent and determination, you may surmount those wearisome steps. But have you the determination, and have you the talent?

We will take the will-power for granted. As to your talent, on whose opinion have you formed a decision? Let me give you a few words of advice as to the opinions of your talent which are of no reliability.

First, your friends: as a daughter of a well-off man, or, apart from your father's circumstances, as a good-looking young woman, your singing as an amateur has naturally been praised. These friends of yours have probably told you that your voice is fine enough for the concert-room. Have you ever heard really good singers in an ordinary London drawing-room? and, if so, have you noticed how powerful is the tone, even when they are singing at half power? You think your voice might be made as powerful? Very good, take the advice of a competent musician who understands voices, not a fashionable teacher of singing who lives by the fees ambitious amateurs pay him, and tell that competent musician that you want an absolutely unbiased opinion. As a rule, amateurs shy at anything like straight criticism, and if you show the competent musician that all your heart and soul are bent on your becoming a singer he will probably give you an ambiguous answer, for musicians are men, and often kind-hearted, so that you are more likely to obtain a genuine answer if you do not attempt to impress him with your enthusiasm for art. But, in any case, do not listen to those friends who will

praise you to your face and behind your back pick your singing to pieces, very often with justice.

But supposing you have a voice, and you do not mind the unfair competition which you will bring into the market on account of your not being dependent on singing for a living: then give yourself up to it entirely. Social engagements, if they interfere with your work, must be ignored, however attractive they may be. Do not, as so many do, attend a luncheon party and talk brilliantly for an hour and a half and then rush off to your singing lesson. It is not fair to yourself or to your master.

The point, however, on which you may want advice—for nothing will probably prevent your entering the profession if you have set your mind on it—is as to your début. Do not be persuaded to make your début before you have studied sufficiently.

You will ask me how you are to know when you have "studied sufficiently." Your teacher will tell you, if he be honest,—as most of them are when talented pupils are in question,—since your success would bring him many pupils to take your place. And then, after your teacher, the best possible test is, Can you obtain paying engagements, however small and unimportant? And that brings me to a point which I particularly have in mind; indeed, it has practically led me to write this letter to you.

In the present day the number of amateurs who wish to shine as singers has increased to alarming proportions, and most of these amateurs have parents or husbands who have money. Now, with money you can do anything but achieve an artistic reputation. To supply the needs of such amateurs a class of agents has sprung up who make a trade—and a perfectly legitimate one, from a business point of view—of giving concerts in which they will include you for a certain sum. If you are really a great singer, that sum would be insignificant in comparison with the benefit you would reap from a public appearance at a London concert.

But the danger is that you may be induced to take this apparently short road to fame when you are not fitted to walk alone. The appearance will do you harm, and, in any case, it would be much better to save your money until you have had public experience in small concerts, and then give a recital of your own, at which you will not be associated with more or less incompetent artists who impart an undesirable character of mediocrity to the concert.

In fact, my advice is, put off your London début until you can burst on the public and critics as a finished artist.—"Ritenuito."

...

THE COLLATERAL CHARMS OF MUSIC.

EVERY art has its accidental or adventitious charm. Thus, the poems which we learned in childhood from a beloved parent or teacher will always seem sacred; so also will the pictures or ornaments of our home. This charm of the personal association attaches itself especially to natural scenes, and it would be strange that it should not be so with music. As a matter of fact, it is peculiarly the case with music, that associations, or mere accidents of our personal life, affect either our love or our aversion to certain pieces of musical composition. No form of music so well illustrates this truth as the average hymn-tune. Some of the old-time tunes—yes, many of them—are fine bits of inspired music, cut out of the works of the masters; but others, especially the ordinary barrel-organ productions of the mercenary muse, have no value musically, and owe their entire popularity to a certain kind of pseudo-sacredness attached to them by their words and association. This charm is very strong indeed when applied to national airs.

The intimate personal experiences of the individual often affect us deeply. Many a disappointed lover has felt the adagio of the "C-sharp Minor Sonata," the so-called "Moonlight Sonata," to be a soothing anodyne to the strange and acute misery of his heart; and I once knew a lady to take a violent aversion to Beethoven's "Seventeenth Sonata," the one in D-minor, opus 31, No. 2, because she heard it practised in an adjoining chamber while she was suffering with acute pain.

MORITZ MOSZKOWSKI.

BY AIMÉE M. WOOD.

"THE conditions are now unfavorable for the apostles of absolute musical beauty; the time demands fact and a program; it calls for a Wagner or a Berlioz, as in literature it demands a Zola, an Ibsen, or a Tolstoi." So once wrote Alexander Moszkowski, in the "Forum," in a pleasing and clever article concerning modern composers and the influence of the time upon their works. Existing conditions, it would seem, unchanged, still render necessary "fact and a program," though several years have passed since these lines were penned by the brother of the subject of our sketch. The effective is required.

Mendelssohn, standing firm for the old traditions, once said that he found difficulty in rendering Chopin once well, as it was an impossibility with him to "play out of time." But at this period in musical history—the era made illustrious by the prominent figures of Mendelssohn and Moscheles—the transition, or merging from the classic to the romantic epoch, in reality occurred, a period that marked the infusing of the romantic movement in German poetry into musical composition. Mendelssohn and Schumann, in their songs, started a new order quite their own, that of the musical



MORITZ MOSZKOWSKI.

short story, which has continued to find favor, replacing the sonata as has the brief but effective narrative the old bulky or several volume novel; and among modern composers the most prolific, following this condensed school, is Moritz Moszkowski.

Prior to his "Spanish Dances," through which he first became noted, and following them, his work has been given to the world principally in the form of an immense number of short pieces and sketches, most of them characterized, as are the dances, by an effective rhythm and local color, and thus becoming at once popular.

Of Polish descent, although born in Breslau (August 23, 1854), Moszkowski manifested early in life his musical bent, and his first student attempts at production were permeated with those strong national traits and tendencies which characterize Chopin's work before him, among the present work of his Polish contemporaries, and them Paderewski, Scharwenka, and Josef Hofmann; but Moszkowski, Polish on the paternal side only, and always a resident of Germany, has been influenced in his later work by his constant association with German life and with German music and institutions.

He began his musical education under Kullak in Berlin, and made his first public appearance in the latter city in 1873, winning favor at once. Wishing to increase

his technical proficiency, he went into seclusion at the close of a successful concert tour, and by the constant practice of ten hours a day which he imposed upon himself, overtaxed the muscles of his arms to such an extent that for many years—nearly twenty, in fact—he was unable to appear as a public performer.

Turning his attention to composition, as did Schumann in a similar instance, he has added to the literature of music an immense number of productions, all bearing the impress of an intense, an effective, individuality—a characteristic of his earlier as of his later work. Moszkowski may be considered a classic salon composer, and his work all bears its own original stamp; yet among his compositions may be found an opera, entitled "Boabdil," which was produced at the Grand Opera House in Berlin, several orchestral works, and he has also written two concertos; the first of these he himself destroyed.

In Berlin his home was in Genthiner Strasse, where he resided with his mother and children. The desertion of his wife, who was the pianiste Chaminade's sister, is a subject never alluded to by him, nor does he encourage mention of it by others.

Moszkowski has had among his pupils many Americans. His Berlin studio has been described by one of the latter as having contained "little furniture, a desk, chair, and music cabinet, with busts and pictures everywhere, well-known faces of Liszt, Von Bülow, and the fathers of classic music—Bach, Handel, Haydn, Mozart, and Beethoven. A big bearskin on the floor and some target faces on the walls prove that the artist likes sport as well as art, for the marks are not on the outside rim. In the studio itself two concert grand pianos stand side by side, one which only the master plays, the other for the student who strives, sometimes vainly, to keep in time and tune with the fingers that move so easily and forcefully over that other keyboard.

"With his students he is always courteous (always smoking, too, by the way), and occasionally playing for you in a way which gives you inspiration for many days and weeks."

There are few great artists and composers of the present day who have been known to refuse exceptional inducements to leave their homes, but Moszkowski is among these,—perhaps unique among them,—in that he has declined unusually tempting offers for American concert tours. His first public appearance after the injury sustained by the overtaxing of the arm-muscles was in Berlin, where only a short time since he played with great success his concerto in E-major, a work dedicated to Josef Hofmann.

The composer now resides in Paris, occupying a portion of his time in teaching and composing, spending his summers at the seaside and among the mountains of Switzerland.

The well-known pianist and composer, Mr. Gustav Hille, of Philadelphia, his intimate friend, to whom he has dedicated the most beautiful of his Ballads (op. 17), describes him as a tall, gaunt man, physically delicate, intensely interesting in conversation, quick at repartee. Witty, he affirms, original, is this composer; individual, effective, withal, as are his methods in teaching and his style in composition.



QUALITY OF VOICE. 224 pp. EMIL SUTRO. G. P. PUTNAM'S SONS, New York.

Mr. Sutro's conclusions as to the nature of the voice are in radical opposition to generally accepted opinions. The book in question is a continuation and enlargement of an earlier work: "The Basic Law of Vocal Utterance." He claims to have discovered a replica of the larynx under the tongue, represented by the frenum and surrounding cartilaginous tissues, which he calls the larynx of the esophagus. This he declares as essential to the production of tone as its prototype. This is

indeed, surprising, but it is still more surprising to be told that the original source of tone production is located in the lungs and various vessels of the viscera, and that a given tone proceeds from a given vessel, and can be produced from no other.

The voice, according to Mr. Sutro, is due to the union of two elements, which he calls the anode (positive) and the cathode (negative). The former proceeds from above, the latter from beneath, the tongue. The anode of a vocal sound may be heard by itself, producing, however, an imperfect tone; the cathode alone is inaudible. These two elements and their reciprocal influence he discovered by chance in his efforts to acquire an English pronunciation free from foreign accent. He once found in practicing the English "r" that two "r's" appeared, one above the other, beneath the tongue. Their union produced the desired sound. Before, he had only been able to secure the upper "r," which was defective.

Space is lacking to consider even a tithe of the deductions drawn by the author in his exhaustive study of the subject. Startling as his position is, he is thoroughly convinced of its soundness, and is justified in claiming that it should not be condemned without positive proof of its falsity. So far as the reviewer can see, its practical bearing on the art of singing is but slight, though, as further details are promised, a future volume may throw more light on this phase of the subject. Not the least interesting part of the book is the study of English and German temperament and character as influenced by radical differences in methods of breathing and voice production.

THE MUSICIAN'S PILGRIMAGE. 152 pp. J. A. FULLER MAITLAND. SMITH, ELDER & CO., London.

This the author calls a study in artistic development. His design is to show the successive stages through which an executive musician will probably pass before reaching the topmost point of his skill. The point of view is, of course, English, and therefore slightly different from the aspect which such a question would wear to American eyes. This does not prevent the book from giving many valuable suggestions on the development of talent which are of general application, and, moreover, it enables us to understand some of the eccentricities of genius.

It would be difficult to improve on the sound sense and good judgment of the following passage from the chapter on "The Student": "It is not easy for the student or for his friends to distinguish between a good method and a bad, but there is one criterion which is of almost universal application both in music and in the other arts. Anything which produces, even in the unlearned listener, a sense of effort, of strain, proceeds from a faulty method or an imperfect technique; if the word 'scraping' is the most fitting term to apply to a violinist, 'thumping' to a pianist, or 'squalling' to a singer, it is fairly certain that the performers so criticized are on a wrong tack. The secret of sound technique may be summed up in a word—control. Effort, unrestrained and ill contrived, is the result of something wrong in the system of training, and its effect will be one of diminution of power; while control, if once attained, will be found to increase the muscular strength at every point."

According to Mr. Maitland's theory, the first stage of the artist-performer is that of the prodigy, followed later by that of the student. After this he may become a prig or an amateur or a virtuoso—or all three in succession, according to attendant circumstances: a prig, if flattered by his master; an amateur, if he disregard technique in his enthusiasm for his art; a virtuoso, if technical considerations overpower his love for music itself. But few, if any, are so fortunate as to pass from studentship into full possession of artistic powers. The culminating stage is that of the artist, who, after experiencing some, if not all, of the previous stages, comes into his artistic inheritance by securing the balance between form and substance—between technique as means and interpretation as its consummation. The final stage is that of the veteran. Happy the artist who can grow old gracefully, whose heart cherishes no bitterness because he must yield the scepter when age impairs his powers. There is even a higher mission open to him—that of giving encouragement and sympathy to those who follow him on the same arduous path. Liszt's generosity of disposition toward younger artists and composers was really of greater value to art than his own compositions or his marvelous playing. Thus it is that individual loss may turn to general gain.

FIVE-MINUTE TALKS TO GIRLS.

BY HELENA M. MAGUIRE.

THE WHIMSICAL GIRL.

If you do not know her by name, I am sure you will recognize her from description.

She is the girl who, when she sits down at the piano, evinces a strong desire to be *striking*. In playing she deals largely in antitheses. In other words, she is fond of sharp contrasts, of sudden gyrations of dynamic force, and revels in rubato galore. She strives to be original, unusual, first of all; and is not content with playing as any other human being plays. A music teacher's ideal of the faultlessly, coldly correct is not to be tolerated; she has heard too much of "individuality in music" and aspires to the whimsical style, to a new and remarkable version of standard music, to giving her audience little shocks of surprise at the way she does *not* play familiar things, and to making people gasp at her ultra-modernity and concrete singleness of style.

The music she chooses with which to illustrate her unwonted "mode" is pretty sure to be suggestive of title, and the more weird or uncanny, the more completely she revels in it. Then, sweeping it clean of any symmetry or form which the composer may have worked it into, she straightway proceeds to infuse into it her own "individuality," and to make marvelous music indeed!

The "Hexentanz," for instance, is made more witchy than the broom-riders of Salem themselves could have made it, and the most innocent pieces (like Chaminade's "Flatterer," for instance), simply because they bear insinuating titles, are contorted into strange and Beardsley-like music.

This is, perhaps, an exaggerated silhouette; but do you not recognize her? Have you never listened to her playing and been bewildered into murmuring, "That is lovely"? Or have you been honest enough on such an occasion, as was once a girl whom I know, to say, "Well, I do n't call that music!"

It is *not* music, girls, or at best it is only a sort of poster-music, music of a cheap and flaunting kind, that will die of its own puerility; so do not permit yourselves to be blinded by the quasi-dazzle of it, and above all things, do not *copy* it. Do not try to be "smarter" than your teachers, or put into your playing that which you would be ashamed of during the lesson hour.

Never try to be cute, tricksey, or will-o-the-wispy at the piano. By affectation a girl only disgusts the musical and bewilders the unmusical. A teacher in Boston used to say to his girl pupils: "There, do n't try to improve upon the composer. Perhaps if he had only thought of that way of rendering it he would have written it so, but as he did not, really, I would not try to improve upon what he has written."

Individuality is indeed such a rare thing, you know. One has to sift one's self through such a heap of ready-made thought before one is able to squeeze out even one little drop of individuality, and even then it is questionable if this drop be not a composite of other men's wisdom, and have only the color of originality from having passed through such a wondrous variety of knowledge and experience as to bear no noticeable resemblance of any *one* influence.

Better be a good copy of the best in the music life than a poor, unshaped attempt at something the like of which was never seen before,—happily,—just for the sake of having your own unknown little initials in the corner of a ridiculous rendering! Better be "icily regular, splendidly null,"—better far!

If we go back to the good old first principles, the annihilation of self at the piano is the highest wisdom of all. The modest girl (she still lives, despite the many laments over her decadence) nowhere shows her pretty culture to greater advantage than at the piano, where, without any foolish wriggling, bashfulness, or flaunting pride in herself, she puts *music* forward and demands attention and admiration for the work of one infinitely more than herself.

THE ETUDE

PRIZE-ESSAY COMPETITION.

THE ETUDE offers four prizes for essays, as follows:

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| First Prize, | \$25.00 |
| Second Prize, | 20.00 |
| Third Prize, | 15.00 |
| Fourth Prize, | 10.00 |

The conditions governing competitors are very simple. Write on one side of paper only, and type-written if possible.

Place your name and address on the article, and mark it for "Prize competition," and address THE ETUDE, 1708 Chestnut Street, Philadelphia.

A contestant may enter more than one essay.

The length should be 1500 words, or about two columns of the journal.

The subject matter should be in keeping with the character of the journal. Stories, historic matter, or articles in praise of the power of music are not so desirable as topics that are vital to the teacher's work.

Competition is open to all. Closes March 1, 1900.

CHILDHOOD SONGS.

BY THOMAS TAPPER.

II.

To teach a child-song well one must be a child-lover and a song-lover; the child to be loved not for what it is, but for what it may become; the song to be loved not alone for the pleasure it gives now, but for the future pleasure one may have merely by turning to it. That is the great joy of mental possessions; we use them but to increase them.

The child finds his songs, and they find him. Yet we are not to bide content after we have environed him with a few melodies. Whatever of this he may gather through us *must not leave him unaltered*. It must cause him to discover in himself Power—Power to find songs and Power to make them.

Do we know what a Song is? A poet makes his verse, and no two people read it from the same perception. One gives it in impassioned speech; another mumbles it in the voice of death; he is not enkindled by it, for it does not reach him; and as it does not reach him, it may not, through him, reach another. But still another reader comes—one whose voice has many tones. When this one's instinct is keen, and his art kept holy, others delight to read after him; for he can put his reading in signs which others may read and sing, if they be close observers of his inscribing.

Now and then a remarkable interpreter of verses records his interpretation in books of song. It is the keen scent for knowing this interpreter and for reading his inscriptions that the child must ultimately obtain. Never mind the years it costs; give him the power to read the writings of a song master, and he will have a lofty inheritance.

We may scrutinize the child's education at any point, and always we come upon the same fact: give him Power, and Judgment to use the Power, and he will gather riches. Nothing so clearly marks the uncommon teacher as the knowledge that it is the Power to Do, and not the material thing gained by Doing, that is of value. Unless we so view it, life becomes a panorama of little possessions, when otherwise it would be an endless perspective of possibilities.

But about child-songs again: Will the child so environed and taught choose and love only classic utterances? If one may not be misunderstood, one may answer by saying, training should not so impoverish him. What training will accomplish for him is this: It will permit him classically to interpret the song he loves, be it "Adelaide" or "Robin Adair." It is less a question of choice but more a question of how to interpret the work chosen. And with songs or aught else, could there be a better purpose?

MUSICAL PUZZLE.

THE figure which follows contains the notation of a familiar melody. We suggest that teachers get their pupils to try to find out what melody this is, and who wrote it.

One good way will be to study it closely and to seek some familiar strain. The name of the melody and the composer will be printed in THE ETUDE for February.

A GREAT FAULT OF THE AMERICAN STUDENT.

BY ALFRED H. HAUSRATH.

AMERICANS love dash. They admire the man of quickness and of energy. They applaud heartily him who has the ability to convert knowledge into cash. They have a very warm feeling for him, and when they observe how easily, to all appearances, he acquires money, they rush to his aid and lend him a hand. Nay, they will even inconvenience themselves in order to secure this man's services.

If boldness, courage, and patience were always coupled with talent, the world would be the better for the circumstance.

Americans love to see things in motion; they hate stagnation, and are intolerant of stationary things and of stationary people. "He is a hustler" is a very common and complimentary expression. All this thing is undoubtedly a very good thing for the nation in general. This is all very well. A man may hustle through a business life, but in the art life one must go slowly at first. This is a field where haste is not the most important number on the program. This is just where the average American music student must be called upon to halt and face about. What this student needs first and foremost is to be taught to make haste slowly. The feverish haste to become proficient musicians by futile attempts at short cuts over long fields of labor is most deplorable. What the average American music student is secretly longing for is a patent knowledge accumulator; something that will absorb the hard-earned knowledge of his predecessors in the twinkling of an eye, and present it in one concentrated lump ready for immediate assimilation. Give him this and he will be happy.

These words, earnest, patient student! are not addressed to you; they are, however, intended as a warning to all who, with hasty impatience, plunge for the goal.

A one-mile run can not be accomplished with the comparative rapidity of a hundred-yard dash. That is just the trouble with the average music student in this country: he imagines every goal can be reached by a dash. All goals are not alike; some must be approached slowly. Music has such a goal. No one would attempt to dash from the bottom to the top of a mountain. To walk would be more practicable. If the top can be reached, it can not be done all at once.

The best advice that can be given these rushing, dashing, plunging students is, *walk!* Hasten slowly, carefully, and deliberately, with the eye and determination fixed upon the goal. One can walk further than one can run. And then, by the wayside there are many little things to be observed and lessons to be learned; gems of knowledge sparkling in the sunshine. They were made for you to gather, and are waiting for you, earnest student! Pick them up and cherish them; they will make you supremely happy. Should you feel a desire to run, at times, then go back over the ground you have already trodden and run to your heart's content. That can do you no harm, if you have already walked intelligently; but over new ground, never, never run. Remember, the muse commands you to *hasten slowly!*



HOME NOTES.

THE sixth conversational lecture-recital of the regular Thursday evening series was given at the Clavier Company's Piano School on November 23d. The lecture was one of the most interesting of the series, and very valuable to teachers and students of the pianoforte.

MR. FREDERICK MAXSON, organist, of Philadelphia, has recently given several enjoyable recitals. On November 10th, at Phoenixville, Pa.; on November 16th, at the Drexel Institute, Philadelphia; and a series of four on consecutive Monday evenings in the Central Congregational Church, Philadelphia.

MR. WM. J. HENDERSON will deliver his second lecture on the "Classic and Romantic in Piano Music" at the New York College of Music on the afternoon of January 3d. Miss Florence Terrell will illustrate at the piano.

MR. JAMES W. HILL's second pupils' recital was given on December 16th. Miss Idalia Levy, soprano, and Miss Edith Belches, contralto, assisted.

THE pupils of James M. Tracy, Des Moines, Iowa, gave a piano recital on the evening of November 27th.

THE sixteenth piano recital by the pupils of Mr. Walter S. Sprinkle, Indianapolis, was given on the evening of November 8th.

A PIANO and voice recital of the Musical Department of Austin College, Effingham, Ill., was given under the direction of Iola M. Gilbert, on November 4th. A second evening was given on November 6th. Miss Gilbert is also president of the Musical Culture Club of Effingham, Ill.

A CHOIR concert was given on October 24th in the Central Congregational Church, Winnipeg, Manitoba, at which Mr. J. W. Matthews assisted; also Miss G. Mollot and Miss Annie Buckle.

THE first recital given by the students of the Music and Elocution Departments of the Polytechnic College occurred on the evening of November 27th. Mme. A. von Kalow is musical directress.

THE thirty-third musicale given by Mr. Alexander Henneman, of St. Louis, Mo., was held on Sunday afternoon, December 17th. These musicales are given weekly.

A MUSICAL was given by the Ladies' Chorus Club of San Antonio, Texas, on December 6th, under the direction of Mr. H. Clark, Jr.

THE St. Cecilia Society of Shorter College, Rome, Ga., gave an evening with Chopin on November 6th, and another on November 20th.

THE eighty-fifth recital at the College of Music, Cedar Rapids, Iowa, of which Wm. J. Hall is president, was given on November 25th by Miss Sadie Carskaddon.

THE recital given by Mr. C. Rapprecht, organist, on December 3d, in the Evangelical Lutheran Zion Church, St. Louis, Mo., was in very enjoyable. Mrs. Dr. C. G. Bang, whose voice is at its best in sacred music, assisted.

AN organ recital was given in the Church of Our Saviour, Roslindale, Mass., on November 23d, by E. Russell Sanborn.

THE pupils of Geo. Marks Evans, of Wilkesbarre, Pa., gave a recital on the evening of November 28th.

A PIANO and song recital was given by the students of the Department of Music, Stephens College, Columbia, Mo., on the evening of December 18th.

AN organ recital was given the Daughters of the American Revolution on October 25th by Mr. F. R. Webb, of Staunton, Va., assisted by the Misses Bayne and Hopkins.

THE piano recital given on December 12th by Miss Mary Josephine Wight, of the Faculty of Music, Oxford College, Oxford, Ohio, was by far the most important event of the fall term. The program presented was a brilliant one, and of unusual variety. Miss Wight was a pupil of Carl Faelten, and later of Leschetizky.

AN illustrated lecture on "Bach: His Life, Works, and Influence," was given on the evening of November 29th, in the Doane College Chapel, Crete, Neb., by Mr. W. Irving Andruss, director of the Department of Music.

MR. CHARLES A. FISCHER, of St. Paul, Minn., contributed an interesting article on "St. Paul as a Musical City" to the "Tägliche Volkszeitung" last month.

MISS MARY HALLOCK, pianiste, of Philadelphia, played a very successful engagement with the Pittsburg Orchestra last month. She will also play with the Kneisel Quartet at Princeton and Philadelphia during the season.

THE thirteenth organ recital was given in the Edwards Church, Northampton, Mass., on the evening of October 12th, Professor E. B. Story presiding.

WE acknowledge the receipt of 1899-1900 prospectus of the Memphis College of Music, of which R. Jefferson Hall and Cecil Carl Forsyth are the musical directors.

WE acknowledge the prospectus of the Gamut Club, of New York City, of which the Rev. Dr. Howard Duffield is president. The meetings are held fortnightly.

THE musical kindergarten introduced so successfully last year in the Monroe School of Music, of which A. W. Gale is director, will be made a prominent feature this year. The school had a propitious opening.

MR. H. H. DABBY, organist of Christ Church Cathedral, St. Louis, has done much to awaken interest in both vocal and organ music among the audiences in St. Louis.

PUBLISHERS' NOTES

OPERAS BELOW COST.

WE have on hand a surplus stock of operas by the leading composers in various forms, as vocal scores, piano scores, vocal gems, and piano gems, which we wish to dispose of at nominal rates—operas by such composers as Mascagni, Auber, Rossini, Donizetti, Sullivan, etc. This stock is not second-hand, but new; some copies may be somewhat shelf-worn, but otherwise perfect. Our offer for this month, or as long as the stock holds out, is as follows: For \$1.00 we will send one Vocal Score, one Piano Score, one Vocal Gems, one Piano Gems, and pay all transportation, the selection to be left to us. Send in your orders early, as the stock is limited. Parties with whom we have good accounts may have same charged to their regular account, but the postage in that case will be extra.

WE have obtained control of the sale of a very important work, entitled "One Hundred Years of Music in America." This book has been published but a short time, and we have come into the possession of the entire edition of the work. It is the only work giving a complete account of the musical activity of America in the past one hundred years. It includes every phase of activity in music, such as church music, festivals, national music, biographies of distinguished workers, etc. There are between 700 and 800 pages in the work, and it contains upward of two hundred full-page portraits, with biographical sketches.

The retail price of the work is \$6.00. For the month of January, or as long as our edition lasts, we will supply the work for only \$1.85, postpaid.

We also have a few volumes bound in full morocco, with the three sides gilt edged—in other words, it is the *édition de luxe*. These volumes sell for \$10.00. We have a few of them to dispose of for \$2.50. This binding is as handsome as it can possibly be made.

There are only a limited number of this edition, and first come, first served. Cash must accompany all orders for this work. If the work is charged to any of our patrons, the postage will be additional.

DURING the present year we expect to issue a number of very handsome supplements; not only of the great musicians, but other musical subjects that will be suitable for the music studio or the parlor. These will be gotten out in the most attractive style, and each one of them will be worth fully the price of the journal. In the February issue we expect to begin the publication of the series, and we are in hopes to have them appear every other month.

IN pursuance with the tendency of education in piano, which has drifted toward the abandonment of sets of studies which have held sway for the last fifty years, we intend to issue a volume for use instead of these. The tendency is to substitute pieces containing technical work instead of long books of études and exercises. We will call our work "The Modern Student," and the work will be composed entirely of study pieces. There will be the need of two volumes, beginning with the moderately easy pieces and reaching to the medium difficult pieces. We will for the time being publish only one volume, the first one. The pieces will all be pleasing, but contain a great deal of technical material, such as arpeggios, the trill, the octave, etc. There has never been a volume of this kind issued, and it will no doubt be welcomed by both teacher and pupil.

Our aim, first of all, will be to have only the best pieces by the best composers, and well edited. The book will also be graded. One can tell at a glance that

a volume of this kind will be valuable. They will retail at \$1.00 each. Our special offer for the month of January will be 35 cents, postpaid. This barely covers the cost of paper and printing.

MR. GOODRICH's work on "Theory of Interpretation" is at last completed, and we feel like apologizing to our advance subscribers for the long delay in issuing the book. It was unavoidable, and there were a great many mechanical difficulties to overcome that we did not foresee. We should be pleased to have the opinion of those who have had an opportunity to examine the work. The retail price of the work will be \$2.00, subject to the usual discount to the profession.

THE ETUDE for 1900 will be enriched by many novelties. There has never been a time in the history of the journal when it has had such a promising outlook. The corps of editors is constantly being strengthened, and the list of contributors contains all the best writers on musical subjects. The journal has been publishing almost entirely new material, that has been especially written for it. Our readers may look forward for the coming year to a better, a stronger, a larger, and a finer journal in every respect.

WE have still for sale a few of the "Great Composers" calendars. They are very suitable for studio or library. Each calendar is adorned with twelve portraits of great composers, the whole design being printed in three colors. It retails for 10 cents, or \$1.00 a dozen.

THE medallion heads of the composers which we have been selling during the holidays make a very suitable ornament for the household or studio. They are profile views of the most famous composers. The head itself is about three inches square, mounted on cardboard a little larger than cabinet size. They come packed in a box, so that they carry by mail very safely. The cardboard has an easel attachment. The price is only 25 cents, postpaid.

"PICTURES from the Lives of the Great Composers," by Thos. Tapper, an advertisement of which will be found elsewhere, has been received by the advance subscribers with as much satisfaction as any book which we have published. There have been few books that we have published for which the advance list of subscribers has been as large as for this one.

This is a child's own book of the composers. The story into which the biographies are woven touches not only the biography delightfully, but some history as well, and presents the scenes in so vivid a manner that children will never forget them.

We could, perhaps, not say more in favor of the work than the following testimonial will prove:

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E. M. WILSON.

The price of the book is \$1.25, less our usual discount on bound volumes to the profession.

MUSIC IN THIS ISSUE.

THE younger generation of business men have never experienced such an era of prosperity as we are at the present time passing through.

In our business all manufactured articles, owing to the increase in the demand, have been increased in price. Paper mills, printers, binders, all have so much work to do that they positively refuse to accept more. This is both good and bad. We have no intention of increasing our prices, although everything we are using or making to-day is costing us from ten to forty per cent. more, and we can only be repaid by doing a larger business.

Our facilities are equal to almost any demands. We handled here during the Christmas rush mails twice as large as our average, and we are pleased to say that all orders were attended to as promptly as at any other time; our main claim is for promptness. Orders which were received here at half past five o'clock in the evening were sent off the same night.

We are prepared to supply every college and teacher in the country with everything that they need in their work. Our own publications are not to be surpassed by those of any other publisher. Our stock is the best selected and one of the largest in the country.

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ACCORDING to our usual custom, to those of our subscribers who renew their subscriptions during the present month we will make the following offer:

If you will send \$2.00, we will send to you, in addition to renewing your subscription for one year, a copy of "Pianoforte Music," by Jno. C. Fillmore. This work is a history of piano music, with biographic sketches and critical estimates of its greatest masters. It groups the composers of pianoforte music and their works into their natural epochs, defining each of these according to their characteristics. The work has passed through seven editions, so you will see it is not a new one, but it is a standard work, and one which should be in the library of every musician.

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To those who will send \$1.75, we will renew their subscriptions for a year and send them a copy of the work by E. M. Sefton, "How to Teach, How to Study."

Mr. Sefton has had extended experience in training young teachers in his normal classes, and this work appeals particularly to that class.

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We have found that our subscribers appreciate books of music and musical literature as premiums to a much greater extent than other articles. No doubt one very substantial reason for this is that we can be much more liberal with the books that we publish ourselves than anything else. We reckon our premiums on the exact cost of the books to us. There are, indeed, few of our subscribers who have not, at some time or another, availed themselves of these offers.

We want you, if you have not already done so, to send to us for our little pamphlet, "About THE ETUDE," which tells not only the history of this journal, but how to secure subscribers, and gives a long list of all the premiums which we give to those obtaining subscriptions for us.

We have at the present time a subscription list which, we can truthfully say, is greater, according to the published records, than all the other musical papers combined. This is due to the fact that our subscribers have appreciated our work, and have shown their appreciation by obtaining new subscribers for us. All that we can do in return is to give them as liberal a premium as we possibly can, and we have attempted to do this in every instance.

January is the greatest subscription month of the year, owing, no doubt, to the fact of being the beginning of the volume. We hope that our increase during the present month will be as great as it has always been, and we thank you all for anything that you may do toward this end.

"ANITRA'S DANCE," op. 46, No. 3, by Edvard Grieg. For a description of this beautiful and effective composition, see page opposite to music.

"WEDDING MARCH" from "Lohengrin," by Wilhelm Richard Wagner. A duet for the piano. Wagner, one of the greatest dramatic composers of the nineteenth century, was born May 22, 1813, in Leipzig, and died February 13, 1883, in Venice. "Lohengrin" was written in 1847, and was first produced under the direction of Liszt August 28, 1850, at Weimar, and this "Wedding March," or "Bridal Chorus," as it is called in the opera, is one of its most popular themes.

"IDEAL DANCE," by Eugenio Sorrentino. This African serenade is the latest composition from the pen of the distinguished director of the Banda Rossa, and will no doubt become very popular. He is the author of "Willow Grove" and "Harriet" Marches, two of the most popular marches written.

"HUNTING SCENE," op. 65, by Gustav Merkel. This characteristic musical sketch, depicting the bugle call, the galloping of horses, and the running of the hounds, was written by Gustav Merkel, a distinguished organist and composer, who was born November 12, 1827, at Oberoderwitz (near Zittau), and died October 12, 1885, in Dresden.

"THE GOLDEN WEDDING," by Gabriel-Marie, one of the modern French composers. This little gem for the piano is a composition that is well worth careful study, in order to bring out all of its various shadings. It is a dance written in the old style of 1700.

"A PRIMROSE." Song by Grace Lee Brown. This song is a little gem. The words are beautiful and the music very effective.

"THE FLUTE PLAYER," op. 141, by B. Wolff. This composition is a beautiful and very effective study of the trill, and the melody must be well defined and played with a round, singing tone. The trill (a kind of flute obligato) must be played very evenly throughout, and if the phrasing and other marks of expression are carefully studied, the labor will be well repaid.

"THE GOLDEN PATHWAY." Song by Hamilton Gray. This charming song is suitable for church, concert, or parlor. It is easy to sing, and can be added to any singer's repertoire.

"THE MARSEILLES HYMN," by Claude Joseph Rouget De Lisle. A duet for the piano. This national air of France was written in the year 1792, by De Lisle, a young officer in the garrison at Strasbourg, where he was very popular in the triple capacity of poet, violinist, and singer. He was born at Montaigne, Lons-le-Saulnier, May 10, 1760, and died June 27, 1836.



Notices for this column inserted at 3 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

AMERICAN GUILD OF ORGANISTS' EXAMINATIONS. The Winter Examinations for Associate-ship in the American Guild of Organists will be held in New York and other cities on January 17th and 18th, 1900. Inquiries should be addressed to R. H. Woodman, Chairman Committee on Examinations, 1346 Pacific Street, Brooklyn, N. Y. By order of the Council.

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MRS. J. E. HIGLEY.

THE ETUDE has proved itself a help to me and of much interest to my pupils, helping them to see the more beautiful side of music and its effect on people.
NELLIE M. WOODS.

I consider this (December) month's ETUDE extremely fine, the articles on Schumann alone making it worth double its price.
MRS. A. A. SWINTON.

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A little lyric that can be used for the purpose of developing a singing touch. Some easy work in octaves.
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Not in the ordinary "Spring Song" style, but decidedly original. The left hand has some nice melody work.
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A little piece of descriptive music, with notes to indicate the various meanings. The style is simple, the melodies pleasing. It will be found a useful piece for young pupils, or as a study in variety of expression and style.
2944. Pratt, Harmel. Spring Blossoms. Grade III.....
The character of the piece is well indicated by the title—melodious, ornate, and graceful. It is composed principally of scale passages and arpeggios, both hands taking part in the work.
2945. Sorrentino, Eugenio. Willow Grove March. Arranged for Band. Grade III.....
This arrangement was scored by the composer, the director of the celebrated "Banda Rossa," and played by this organization in their concerts. It is one of the best marches before the public.
2946. Nicode, J. L. Op. 8, No. 7. March in B-flat. Grade II.....
The principal feature of this little piece is the use of a trill terminating with a turn, and staccato chords. It is a splendid teaching piece, carefully edited and adapted for teachers' use.
2947. Wilm, N. von. Op. 14, No. 6. Alla Marcia. Grade V.....
A broad, dignified composition in march time that can be used for recitals or teaching alone. The annotations by Mr. Constantin von Sternberg are a lesson in themselves. The chords are full and the piece will give good practice in chord-playing.
2948. Wilm, N. von. Op. 2. Valse Impromptu. Grade IV.....
A brilliant concert waltz that will please pupils and an audience. The middle portion, with an arpeggio accompaniment divided between the two hands, has considerable technical value.

2949. Pratt, Harmel. Sego Lilies. Rondo Caprice. Grade III..... \$0 50
A very useful piece in expressive study, introducing a great deal of variety. It will interest a musical pupil very much.
2950. Schneider, Erwin. Concert Waltz. Grade IV..... 60
A fine concert waltz, modern in style and workmanship, and yet not difficult. It is very melodious and brilliant.
2951. Franklin, Frederic A. Peasants' Festival. Grade II..... 30
A composition in mazurka rhythm, with its strong accents and captivating swing, always pleases young pupils. This is melodious as well.
2952. Hewitt, H. D. The Commander March. Grade II..... 40
In the popular two-step style. It has melody, fine harmony, and plenty of life. There is some octave work.
2932. Zitterbart, Fidelis. Aladdin Polka. Four Hands. Grade II..... 40
A sprightly duet in a dance rhythm that is in every sense a gem of melody. Both primo and secondo parts are interesting, but not difficult, and the combined effect particularly brilliant and pleasing.
2933. Ravina, H. Op. 14, No. 1. Etude de Style. Grade IV..... 25
Exceedingly brilliant and graceful movement. A favorite with all good pianists.
- 2934-2937. Engelmann, H. My First Repertoire. Grade I..... 25
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2936. Polka. Op. 372, No. 9..... 25
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A set of easy teaching pieces in dance rhythm, melodious and interesting, carefully fingered and lying well for small hands.
2938. Engelmann, H. Op. 372, No. 11. Wide Awake. Scherzo. Grade I..... 25
A little piece with plenty of "go" in it, considerable technical variety, and a graceful melody that binds the whole piece together.
2939. Engelmann, H. Op. 372, No. 12. A la Haydn. Sonatina. Grade I..... 30
A fine little sonatina that may well be used as a first piece in this style. It is so easy that even young pupils may learn it, and yet it is very interesting, musically. It has but one movement.
2940. Sieveking, Martinus. Valse Lente. Grade IV..... 50
A fine concert waltz in the true modern style by a celebrated pianist and composer. It is worthy a place on any program and in any repertoire. It has been carefully edited by Mr. Constantin von Sternberg.
2941. Kullak, Th. A Silent Prayer. Grade II..... 15
A simple little piece in three- and four-part harmony, which bears the spirit indicated by the title.
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